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Great Pianists on Piano Playing

By James Francis Cook Price, \$2.25

Every person interested in piano playing, who has read this very popular book, should secure it immediately. This is a group of great pianists, each of whom has contributed to the most modern ideas upon the subject of technical interpretation. Excerpts from full page portraits and short biographic sketches are also included.

How to Play the Piano

By Mark Hambourg Price, \$1.50

This is a well worth purchasing book for the reader who is at interest in being an accomplished performer on the piano forte. It was written by a man who has received the title given by this eminent piano virtuoso in this work. The author has given a short over twenty times its price. If one were to take these lessons in person given by Mr. Hambourg, it would cost him \$100.

Principles of Expression

By A. F. Christian Price, \$2.50

This is an authoritative book on piano forte playing. Practically all explanations are given in a clear, simple language. The study of this work gives a full understanding of rhythmic accents, metrical accents, and the various harmonic accents, dynamics and time signatures.

Piano Playing with Questions Answered

By Joseph Hofmann Price, \$2.00

For the first time in 100 pages are an illustrated group of suggestions on artistic piano-playing, by one of the greatest pianists of the world. It directs 250 questions asked by piano students. A valuable book for reading or reference.

What to Play—What to Teach

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Music Tales with Children

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Although it is suggested by the author that the chapters of this book be made the subject of study, the book is written in such a simple straightforward manner that they may be read verbatim by the teacher.

Little Life Stories of Great Composers

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After one has gone through this little book he will have a good knowledge of the most important facts about 15 of the great composers, their birthplaces, their important works, their manners and much other instructive information.

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What to Teach at the Very First Lesson

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These chapters in this thoroughly practical book tell us just what to do in teaching, Notation, Rhythm and Technique. Other chapters teach the teacher to consider in giving assignments, etc. The book will pilot the young teacher through the trials of getting pupils started right.

Elementary Piano Pedagogy

By Charles B. Maelkner Price, 25 cents

In this day and age there are too many attractions that make it difficult to hold the piano teacher's interest. Those who have studied the psychology of the situation and have the ability to prescribe individually for each pupil. Every chapter gives many times the value of this book in advice and suggestions that will be obtained from it.

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Subscription Price

\$2.00 a year in U. S. and Possessions, Rio de Janeiro, Dominican Republic, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Venezuela, Argentina, Spain, Peru and Uruguay, Canada, \$2.25 a year. All other countries, \$3.00 per year. Single copy, Price 25 cents.

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DEEMS TAYLOR	to have decided upon the "Street Scene," a play based on the libretto of his next opera, "The Street Scene." The author of the play, is to collaborate with Mr. Deems Taylor in the preparation of the musical score.

CHICAGO	Musical College, 10th Street, London School in America, 1929, Vol. 1 10th Street, Chicago
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THE MUSICAL HOME READING TABLE
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Mozart's Musical Portrait of a Lady

THOUGH Mozart was a master of form and therefore of absolute music as opposed to program music which tells a story apart from its musical structure, nevertheless he painted at least one musical portrait with an avowed object in view.

"We have at least one instance of unquestionable program music in Mozart's instrumental works," says Frederick Niecks in "Program Music." "And," he adds, "an extremely interesting and significant one, a case of portraiture."

"The portrait is that of 1777 he writes from Mannheim to his father that he had composed a sonata for Cannabich's daughter Rosa, a beautiful and amiable girl of fifteen; and that on being asked by someone, after finishing the first movement, how he would write the Andante, he had replied: 'I shall compose it after the character of Mlle. Rosa.'

A Solo Haze Campaign

J. P. SOUSA's book, "Marching Along," tells us of some of his brilliant successes in Europe before the war, including a curious episode of a concert given in Leipzig, the headquarters of the anti-Wagnarians.

"At Leipzig, my program was largely Wagner and Sousa," says Sousa. "We opened with the *Tannhäuser Overture* and, just as the applause began to die down and I started to give an encore, a man seated in the first row emitted a vicious hiss. I glared at him and played my encore. When the applause came for the next Wagner piece the same vicious hissing was heard. At the intermission one of my bandmen, stirred to anger, volunteered to go out and thrash the basset, but I forbade

Sousa Got the Cash!

Sousa tells in his book, "Marching Along," how he made himself known in a Philtzdale bank, where he presented a large check without having the ordinary credentials.

"At the end of the week," says Sousa, "Mr. Barnes, my manager, received a check for the week's work, amounting to several hundred dollars. He asked me to go to the bank to identify him.

"'Are you Mr. Sousa?' asked the teller of Mr. Barnes.

"'No,' I interrupted, 'I'm John Philip Sousa.'

Rubinstein in Edinburgh

SIR ALEXANDER CAMPBELL MACKENZIE, long director of the Royal Academy of Music in London, has just published a book, "A Musician's Narrative," which contains interesting reminiscences of Rubinstein who visited Edinburgh while Sir Alexander was a young man in that city.

(Continued on page 483)

THE ETUDE

THE ETUDE

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS



No questions will be answered in *The Etude* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Teaching Young Children

F. J. M., BURLINGTON, IOWA: You evidently labor under the same fallacy as I do in that you think a limited knowledge of the subject you are able to teach music to children. We would not discourage your laudable ambition nor quench your enthusiasm for developing the art in your family circle and your immediate community, but we would urge that you practice your music-teaching upon your own children and upon your wife. All heres knowledge to teach music to adults, but it takes wisdom to teach it to little children," said a distinguished musical educator.

It is true that one does not need the same demonstrable equipment in the subject to teach the fundamentals to tiny children and could well dispense with a brilliant piano. But the teacher who does not need special training in presenting the rudiments and should have journeyed over the long musical highway from the Valley of Fundamentals to the Hilltop of Technical Proficiency in order to have the wisdom to instruct the young child. The two requirements for teaching music to children are, aside from the general knowledge of the subject, awareness of the dangers of stiffness and straining the delicate muscles of fingers, hand, wrists and arms, and an understanding of how to keep alive the interest of the child.

The fact that you love children and the fact that you have been a school teacher are distinctly to your advantage. The former will give you patience and the latter will furnish the necessary pedagogical training. Your age is not against you—in fact you are at the prime for the work, providing you have a good, practical method as a guide for your teaching of beginners.

Your children are too young for actual keyboarding. The oldest might begin in another year. In the meantime they should have a well-planned course in rhythmic and ear-training, and you will get the knowledge to impart this to them while they are still young enough to profit from it, if you take up the study of one of these well-proven methods for tiny children, in which one of these methods you will be interested in the organization and conducting of a "rhythm band" and that is what your children need now. With time you should have a fine family and neighborhood orchestra with your three boys as a beginning unit. Let them work for two or three years on the piano for the foundation of musicianship. Then they might each select a different instrument and perfect it.

The Second Start

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(Continued on page 479)



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FRANK H. GREY

BETTER PIANOS

THE ETUDE has been conducting a "Better Pianos" campaign. The need was great. Many of the pianos in American homes have been there far too long. They should be supplemented with new and, when possible, better pianos. The beautiful old rosewood square that was Grandma's joy was a fine instrument in its day, but it is not the thing upon which we can expect little Allan or little Winifred to flourish musically.

Worse than this may be the worn-out upright, a graybeard of thumping, bony felts. A fine new piano in the home is an inspiration to the student and to the teacher. More work will be accomplished in a shorter time, due to increased enthusiasm.

There are a number of really fine, reasonably priced pianos upon the market. Buying a piano is in some ways like buying an automobile. There is the Locomobile, Pierce-Arrow, Cadillac, Lincoln, Chrysler 80 class. Then there are various other classes down to the class that might be represented by the Ford car. Fortunately for the automobile, great industrial production has controlled the price so that no manufacturer has dared put out a cheaper car than the very safe and trustworthy Ford. A cheaper machine made with less resources than those of the colossal Ford plant would fall to pieces in a short time.

With pianos, however, it is possible for some unscrupulous makers to put together instruments that in many ways present a fair superficial appearance and to sell them at a price far below what a conscientious maker could venture.

The very cheap piano is one of the most expensive things in the world. Nothing will disintegrate as quickly. After a few months its defects are discoverable. In fact, before the installments are paid on many instruments they are exposed in their real worthlessness.

In response to an insistent and increasing demand, THE ETUDE MUSIC MAGAZINE has added to its Department of Educational Services a piano expert who will be glad to give information to those about to purchase instruments. It must be distinctly understood that THE ETUDE does not sell pianos. It is not interested in promoting any particular instrument. It must not be asked to make comparisons between instruments as to their relative merit. This would be unfair. It will not state which is the best American piano, because that is largely a matter of artistic judgment and individual opinion. When a piano is entirely unknown to us, or when we have no reliable information about a given make, we shall not report. Practically all of the established makes of pianos are recorded in files at this office, and we can merely report from these files. The service is conducted entirely in the interest of the ETUDE reader. In writing, state the size, style and type of the piano, as well as the price asked for the instrument you contemplate buying. Address your letter to Piano Expert, ETUDE, Educational Service Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

MARKS OF PROSPERITY

"I HAVE so many pupils that I do not know how to handle them. What shall I do with my waiting list?" So writes an active teacher in New England. We wrote her to cultivate astute teachers, for the time being.

As we predicted, the teachers who have taken advantage of the most extraordinary condition in the history of music and are amplifying the pupil's musical life by means of all of the modern conduits for fine music, mechanical and otherwise, are now enjoying an unprecedented year of prosperity.

Other teachers, who have spent their time nursing pessimism and "hard luck" stories, are naturally suffering. How much of prosperity is due to thinking it and acting it, no one will ever know; but the wise music teacher is the one who has no time to look upon the black side of life, when it is so simple to look at the other side upon which the sun is shining brightly.

We can name a score of weaklings and cripples who have accomplished some of the world's master works. Don't permit your shortcomings to be an "alibi" for lack of success.

GOING AFTER BUSINESS

DURING the past twenty years the Editor of THE ETUDE Music Magazine has been consulted by thousands of teachers who have been anxious to increase their spheres of usefulness and thereby their material welfare.

Many have complained of the lack of success. In almost every instance this is traceable to the teacher's failure to "go after business." The young teacher seems to take it for granted that, given the proper musical training and the reflected reputation that comes from having studies with a teacher with a big name, business will walk right up to his door and introduce itself.

As a matter of fact, business does not such thing. The music teacher must go after business with just the same regularity and persistence as the man engaged in any other calling.

This often means educating one's public to understand what one has to give. Call it advertising, if you will, but understand that nothing succeeds without advertising. The great surgeon proudly disclaims advertising, but he does advertise nevertheless. He may not use printer's ink; but he can not create and hold a large patronage without a well established record for a large number of successful operations.

The American people, especially, judge by results and by results only. The teacher's best advertisement is a series of highly accomplished and carefully trained pupils. Then the teacher must provide every possible opportunity for the work of these pupils to become known. The pupil is the teacher's show window. By them his art is judged.

Our public is so well educated in these days that it is not to be "taken in" by the success of one or two brilliant talents. They judge the teacher by the general excellence of a number of pupils. In Paris, our Editor attended the class of Professor L. Philipp, at the Conservatoire. He was astonished at the high average performance of all of the pupils. It was difficult to decide which was best. This accounts in large measure for the great success and popularity of this famous teacher.

TAKING TIME BY THE FORELOCK

THE Greeks painted Father Time with a bald pate and a long forelock.

That forelock is one of the most elusive things in the world. "Taking Time by the Forelock" has been synonymous with "impunity" for over twenty centuries.

Few people, however, know what this really means.

The art of planning and work for months ahead is usually one of the mysterious secrets of successful people.

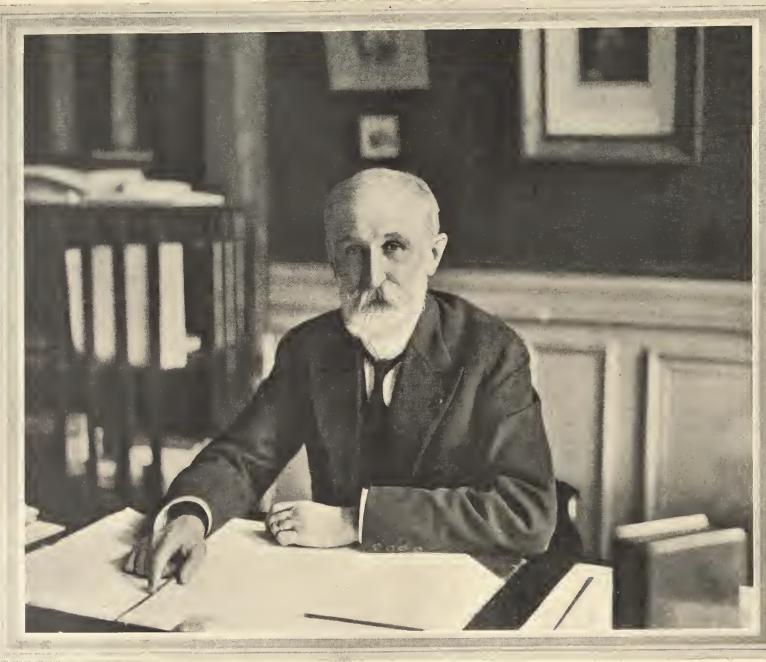
The music-workers who get ahead leave little to chance. They know that the hands of fate will go relentlessly forward and that the only safe way to live their business and professional life is to know definitely, at least six months ahead, what, in all reason, they will be doing when that time arrives.

If you were to come into the office of THE ETUDE to-day, we would be able to show you editorials, pieces, articles and illustrations, already made up in type, that you will read in THE ETUDE one year from now. It is absolutely necessary for us to keep THE ETUDE in this state, so that we can be sure that it will keep consistently up to the very high standard of practical interest we expect to maintain for you.

All this is to suggest that, if you are a teacher, you will find it to your certain advantage to plan your fall session at once, if you have not already had it planned for five or six months. Many teachers make an acute study of the work that they will come just as certainly as the sun will rise tomorrow, and have all their literature ordered, all their music ordered, for the beginning of their next season. Thus they make way for the right kind of a vacation—a vacation not encumbered with worries and uncertainties.

It means everything in your success to order your supplies now, so that there cannot possibly be any inconvenience when the rush of the fall season arrives.

THE ETUDE



M. HENRI RABAUD
The Eminent Composer, also Director of the Paris Conservatoire

The Music of Paris the Inimitable

SEVENTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART II

Centuries of Art

AT THE OPERA COMIQUE one feels very near to the aristocratic traditions and the spirit of the true France and at the same time quite distant from that superficial and alien type of entertainment which was described at the beginning of the visit to "the City of Light." The language, intelligence, and taste of the fine people, indeed. He is idealistic, inclined to be serious rather than frivolous, hard-working, slightly conservative in many things, but always seeking ways of making the world a more beautiful and delightful place in which to live. Since the war he may have lost some of his traditional sense of pessimism, which, with the traditional French skepticism as to the future of society; but on the whole Monsieur and Madame are splendid, fine appearing folks doing an important part in the world's work. Behind all are centuries of art tradition. The

leap from the Musée Cluny to the Grand first conductor was Sarrette who had previously directed the band school.

Conservatoire de Musique

A PEEP into French history of the period will reveal that the foundation and early activities of this remarkable school of music were more surprising than might be first seen. After the fall of aristocracy, it was at least the child of the French Revolution. In 1795 we are only two years away from the beheading of Louis XVI and Marie Antoinette. There were still riots for bread and it was a very bloody Paris, indeed, that awaited this new art venture. Yet two years later we find a school with a thousand students, seven professors and some four hundred pupils. Printing offices were established and the Conservatoire went enthusiastically into the publishing business, issuing Methods by Rode, Kreutzer, Catel and Méhul.

The history of the Conservatoire since that time has been the history of musical France. Napoleon, who in many ways was a poor politician and in others a marvelous one, saw the state importance of the institution and encouraged it enthusiastically. From 1822 to 1842 Cherubini was the director. He was followed by Auber who remained in charge until 1871. Auber died at the age of eighty-four and Ambroise Thomas was appointed to his post. When Thomas died, in 1896, at the age of eighty-five, his successor was Théodore Dubois who retired from the position in 1905, when the directorship fell to Gabriel Fauré, who died in 1924, when he was succeeded by the present director, M. Henri Rabaud. It will be seen that in every instance except that of Sarrette the director has been an eminent composer; and, with the exception of Cherubini, all have been French born.



THE TROCADERO: FAMOUS AUDITORIUM OF PARIS



A ROOM IN THE PALACE AT FONTAINEBLEAU

A Coveted Honor

THE PRIX DE ROME, which was established in 1803, has been of great advantage to the Conservatoire. After the student has completed his course and manifested his ability through keenly competitive examinations, he then has the privilege of going to Rome to develop his art in hard work under enviable surrounding conditions and also is subventioned so that he can travel in other countries. This is done at the expense of the government. As is well-known, many of the foremost composers have been benefited by this prize. On the other hand, many who have won the prize are still unknown in the great musical world at large.

The Conservatoire possesses one of the finest musical libraries in the world. This is accessible to all of the students, and to others on application. There is in this collection a priceless group of manuscripts by great masters, which are the pride of the institution well worth while. Here the privileged may see the original manuscripts of the "Don Giovanni" of Mozart, the "Appassionata Sonata" of Beethoven, "The Damnation of Faust" by Berlioz, and many priceless works by Gluck, Haydn, Schumann, Chopin, Saint-Saëns, and others. In addition to this there is a museum of musical instruments which is distinctly interesting.

A National System
THE CONSERVATOIRE has a number of affiliated schools in French cities so that its system and methods are widely disseminated. The present building of the school, although far more commodious than the previous buildings, is not particularly attractive on the exterior, as are many of the imposing French edifices.

As we arrived M. Charles Marie Widor was entering the building. This renowned composer is most remarkable as a man as well as a musician. He was born at Lyons on February 22, 1845. His father was an organist of Norman descent, who was also an organist. As a boy Widor studied under Lemmens (organ) and Petis (composition) in Brussels. At the age of fifteen he became organist at St. François in Lyons (succeeding his father). In 1869 he was appointed organist of the cathedral of Paris, a position which he still holds. As a concert organist he graced world renown.

Probably this renowned master, in addition to all of his other distinctions, holds the "Marathon" record as an organist. Imagine playing in one church for sixty years. He became the successor of César Franck as professor of organ playing at the Paris Conservatoire in 1890. When Dubois became the director of the Con-

servatoire in 1896, Widor succeeded him as professor of counterpoint, fugue, and composition. In 1910 he became a member of the Institute.

A Modern Master

AS A COMPOSER Widor ranks among the greatest in French musical history. His eight symphonies, his organ works, his choral music, and his compositions for orchestra, are all of the highest quality. His organ music is particularly attractive in their field than any works for the instrument written during the last fifty years. It therefore, was with keen delight that we accompanied him to the choir loft of St. Sulpice and listened to his amazing performance of two of these great works. Rudolf Ganz and I were in the party, and while we were there we also heard the great organist of the church, the great genius of the French school, succeed for continuous eulogies.

After hearing the big organ, we went down to a little chapel near the entrance where Widor showed us with great pride some of the excellencies of musical history. There was a little organ which is shown in the picture accompanying this article. This organ was thrown out of Versailles when Napoleon decided to renovate the palace for his own use. Its interest to musicians is that it was the very organ which the ten-year-old Mozart played upon when he visited the French Court in 1766. Widor with the

Classes and Students

EVEN HUNDRED AND THIRTY-THREE students were registered at the Conservatoire in 1927. These are taught in eighty-nine classes. The importance given to solfège (*solfège*, eight short words) is indicated by the fact that there are but four piano classes this branch than in any other. Next in interest comes the art of singing, with eleven classes. Violin, viola, 'cello, and double bass are represented by eleven classes divided among these instruments. (Continued on page 467)



M. ISIDOR PHILIPP'S CLASS IN PIANO PLAYING AT THE PARIS CONSERVATOIRE

The Story of Strings and Keys

or
From Monochord to Pianoforte
By WILLIAM BRAID WHITE

The illustrations are presented by the courtesy of the Metropolitan Museum of Art of New York City.

THE PIANOFORTE, or piano, as it is now more usually called, has for so long been a feature of civilized home life that it is hard to realize what the world must have been without it. Nevertheless, this is one of the hundred instruments which unknown two hundred years ago, whilst its independent existence in the United States dates back just one century.

This short account of the ancestry and development of what has become the world's universal instrument of music, on which rests virtually the whole of musical performance, is necessarily incomplete, as far as the purpose of making music lovers better acquainted with what is in reality a most fascinating romance of human aspiration, skill and success. Nothing in the history of invention, not even the story of the printing press or the steam engine, surpasses it for wonder and interest.

Two Thousand Years Ago

THE ORIGINS of stringed musical instruments are lost in the mists of the past. Harps have been known for some time, but the date is uncertain, perhaps longer. Two thousand years have elapsed since Pythagoras first devised the Monochord, primary ancestor of the pianoforte, by stretching a string of gut between two pegs at the extreme ends of a narrow board, and placing under it a wooden bridge which could be slid up and down at will. With this rude instrument he invented Greek philosophy discovered the laws which govern the pitch of musical sounds.

Greek civilization came, flowered and decayed. Rome took the place of Athens. Greek slaves, often companions rather than servants, were the philosophers, the physicians, the architects, the musicians, of the Roman world. It was an ingenious Greek who first discovered the principle of vibration, discovered by Archimedes of Syracuse, to the task of maintaining wind pressure in a chest, thus bringing forth the first pipe-organ. This Hydraulikon, as it was called, was in due time fitted with keys to admit wind to the pipes, that is to "unlock the sounds," whence came the name "organ" or "key."

The Roman Empire decayed and fell, the Dark Ages came. After its long night passed away, the sun of the thirteenth century burst full upon the eyes of men long blinded by ignorance, superstition and terror. Now, in the new dawn, music again begins to come into her own. Monks musicians take the monochord of Pythagoras, fit keys to it borrowed from the organ still surviving from Roman times, add more strings, build a soundboard, and the clavichord!

The Founder of the Family

THE CLAVICHORD is the veritable great-grandfather of the grand piano which decorates the modern living room. It is worthy of more than a passing glance. This particular specimen may be seen still standing in the Metropolitan Museum at New York, among the treasures of ancient musical workmanship which the good taste and craftsmanship of Mrs. Crosby Brown have preserved for future generations. This one dates only from the 17th century, but the species was known and popular as early

known during the Middle Ages, but very few specimens have come down to us. There is one in the Metropolitan Museum. What is most important about the psaltery is that it formed the foundation on which was built the most famous of all old keyed instruments, the long popular and justly celebrated harpsichord, with its smaller but similarly derived sister, the spinet or virginal.

For a time when some ingenious artificer, probably an ecclesiastic, took the old psaltery, borrowed keys from the clavichord and adapted them to pluck rather than strike at the strings. The mechanism thus evolved was very simple but very cleverly thought out. The illustrations show the exact difference between it and the striking device of the clavichord.

Now, when we compare this with the spinet or harpsichord action, we note at once the difference of principle.



ILLUSTRATION II

PLUCKING MECHANISM OF SPINET OR HARPSICHORD

In the harpsichord it will be seen that the base of the key moves a little quill past the wire plucking or twanging it in passing. The quill is mounted in the wooden jack upon a pivoted piece of wood. When the quill has plucked the string, a little spring throws it back out of the way and the wire is then damped as the cloth damper falls on it.

Now the harpsichord was simply a spinet more highly developed, just as the spinet is a smaller harpsichord. The spinet was usually triangular in shape or else oblong, and the illustration three shows a very lovely specimen dating from the 16th century which is now in the Metropolitan Museum. This was made in Italy by Domenico di Pesaro, during the year 1560. As in all harpsichords there only one wire to a note. This beautiful specimen is 4 feet, 8 inches long and 1 foot, 7 inches wide. It has a compass of four octaves. The instrument itself can be taken quite out of its external case. The spinet in this form was the favorite domestic instrument of all, and famous for its tone. Men, women and children were expected to be able either to play, to sing or to do both. Queen Elizabeth was a skilled performer upon the spinet, especially upon the oblong spinet known as the Virginal. All who have read Pepys' "Diary" will remember how that arch gossip writer his adventures during the great fire of London (1666) set it down that scarcely a boatload of refugees fleeing across the river had but among their household goods "a pair of virginals."

"Ladies' Fingers Fair upon the Tinkling Harpsichord"



ILLUSTRATION III

THE SUPREME development of plucked-string instruments, however, came only with the harpsichord. Two and even three sets of strings were added; two and three sets of jacks, each set carrying quills or leather tips of varying stiffness, were put under the control of the player by means of pedals or draw-knobs. The finest skill of the builder was called on to design beautiful case-work, and the best painters gladly lent their art to decorating what the artist had skillfully fashioned. From among the many beautiful specimens still preserved in the Metropolitan Museum at New York, in the Steinert collection at Yale University, in the South

Kensington Museum at London and elsewhere throughout the world, there is the singularly splendid example of the harpsichord made by the celebrated J. S. and Abraham Kirckman in London, just at the very close of the long age during which this instrument had reigned supreme.

The date, 1781, marks a day when already the pianoforte was well known and the doom of the harpsichord was sounded. Yet what a magnificent piece of work it is, with its lines giving us much to be able to copy, with its grace, lightness, beauty and quiet charm which irresistibly catch and hold the artistic eye! The dimensions of this most interesting instrument are worth recording. It is 7 feet, 3 inches long and 3 feet wide at the keyboard end. The longest string has a vibrating length of 5 feet, 4 inches, and the shortest of 5 inches. The compass is five octaves. There are three sets of strings, two unison and one octave, with three sets of jacks, one or two of which can be played at a time through the same set of keys. There are four knobs above the keys and a single pedal below them. These give the player command over the various sets of strings and jacks, as well as over the muting or stop-off arrangement.

Such an instrument like this used to sell for from fifty guineas (two hundred and sixty-five dollars) up, according to the elaboration of the mechanism, the style of decoration and the maker's réputation. Considering the purchasing power of money in those days one might estimate the selling price of a good plainly-cased harpsichord at middle of the last century at about the equivalent of four hundred dollars in present-day money.

But the harpsichord could not hold the stage forever. Despite its beauty and its often very good tone, its fatal defect lay in the plucking mechanism. The player had to play over and over again to get the sound evolved, save indirectly and imperceptibly by means of octave strings, swells and other devices. The weak little clavichord was in this vital respect far superior and it is, therefore, no matter for surprise to find that experiments had been tried during the last few years in easing the Kirkman masterpiece to the end of improving the harpsichord in its mechanical design.

The first hint in the right direction probably came from the dulcimer which was simply a much larger psaltery, with heavier strings, played by hammers held in the hands, instead of by plectra.

Hebenstreit and His Chopping Board

A DULCIMER of comparatively modern make, though the maker's name is unknown, stands in the Metropolitan Museum at New York in the Crosby-Brown collection. It is relatively a very early American. Here may be seen the strings, the bridges over which they pass, the soundboard beneath them and the hand-hammered hammers with which they are struck.

Now it happens that at the beginning of the eighteenth century Pantaleon Hebenstreit of Dresden, had made one of these instruments upon an extraordinarily large scale. We are told that this vast production had two hundred strings of silver wire and heavy gut, which were struck by heavy, felt-covered mallets. At any rate Hebenstreit took his Hackbrett (or "chopping board") to his German neighbors, and had it played to them and the manner of playing on a tour throughout France, Germany and Italy. He played before King Louis XIV at Versailles and was complimented by that monarch. He later passed through Italy, until one day during the summer of 1705 he found himself in the city of Florence, and to give a concert before the nobility and gentry of the town. He played and made a great hit, for this Hebenstreit was without doubt a true virtuoso of his amazing instrument. Still, we should have no reason to care about the fact in itself trifling, if it had not led to it that

"But in truth, though a German knew it not, among his listeners were a musician-mechanic, harpsichordist and harpsichord-maker, by name Bartolommeo Cristofori, who had charge of the collection of musical instruments housed in the Grand Ducal Palace where the Duke Cosimo de Medici reigned and in the Grand Ducal Palace, played distinctly (so they said) on clavichord, spinet and harpsichord. Cristofori was then at night. He listened and looked; until in that fertile brain of his was conceived an idea. Recently was he in Florence, two or three years before the perfecting of that instrument, and eleven years later, the finer for its long period of gestation. It was on that night that Bartolommeo Cristofori conceived the idea of applying Hebenstreit's felt-covered mallets to the keys of the harpsichord."

Hebeinreit had seen in the workshop of Cristofori the type of harpsichord having a hammer action. The instrument he said was already at work on another and better device. He called it, said Maffei, "Clavicembalo col piano e forte" or "clavichord with soft and loud effects." Here, then, was the germ of the piano-forte.



ILLUSTRATION VI

EARLY AMERICAN PIANO BY BENJAMIN GREHOIRE ABOUT 1800

Hebeinreit had seen in the workshop of Cristofori the type of harpsichord having a hammer action. The instrument he said was already at work on another and better device. He called it, said Maffei, "Clavicembalo col piano e forte" or "clavichord with soft and loud effects." Here, then, was the germ of the piano-forte.

The illustration shows how much progress the master had made in this vital feature, although apparently the work of a modern restorer has distorted the original hammer and some of the arrangements used to mount them.

Here we see the perfected back check for catching the hammer, the improved jack with its spring, the improved damp mechanism, the very modern mounting of the key. It is evident that this piano-forte does what it is intended to do.

1726: Completion

SIX MORE years pass and now the master has produced another, probably his last great effort, for he died in 1731. This stands today in the Musée des Antiquités Nationales at Cologne the final perfected piano-forte of Cristofori. It is this last-named instrument which most appropriately gave cause for a commemorative celebration in 1926, since it is Cristofori's matured and final work unrestored and unspoiled. The late A. J. Hopkins, greatest of modern historians in the field of musical instruments, played it thirty years ago when it was still in the Krans Museum in its native city of Florence, and he found the touch light, agreeable and mechanically correct.

Cristofori, then, was one of those inventors who do their work thoroughly. He worked out the hammer principle, which makes the piano-forte a musical instrument. He had seen clearly from the start that the world would never be improved save by a complete change of principle, and this change he was able so thoroughly to make that all his successors during two hundred years have succeeded only in strengthening and refining, without superseding, the mechanical and acoustic basis on which he worked.

It is altogether fitting that due honor should be paid to this immortal genius whose brain gave birth to the instrument which has served every musician for more than a century, which has been the handmaiden of Beethoven and Chopin, as well as of the whole great dynasty of pianists. The strings are heavier, for the new mallets make greater demands on them than the old mallets. The case and the framework of the instruments have been refined to carry the heavier strings. Meanwhile the action has been vastly improved,

(Continued on page 465)

The Fundamentals of Beautiful Piano Playing

By EDWIN HUGHES

[Mr. Edwin Hughes was born at Washington, D. C., in 1884. He studied with Joffe in New York and Leschetizky in Vienna, and became an assistant to Leschetizky in 1909. He has toured extensively as a pianist, both at home and abroad. Since his return to America he has been located in New York as a teacher and concert pianist.]

There is no need, then, to concern ourselves further with the futile efforts to produce "good" piano playing by means of the piano outside of avoiding, in the more mellow forms of expression, those touch qualities which tend to produce unpleasant and disagreeable mechanism noises, such as striking the keys with rigid whacks of the fingers or the arm in lyric passages.

We shall see as we proceed in the piano study of piano playing as the only door leading from the general to the achievement of whether one has to do with the greater masterworks of Chopin, the last Sonatas of Beethoven or merely with a simple Czerny Etude, the beauty of the performance rests on the same fundamental principles.

Before we come to look into these fundamental principles, let us examine briefly the sort of tools which we pianists have at our disposal for music making.

It is a box of wood with an iron frame over which are stretched a hundred wires of various sizes, spanning the frame under terrific tension. There is nothing very plausible about it, when one compares it with such a music-making apparatus as the clavichord, or even the bow of the violinist. The tones are made by the blows on the strings of little, rigid hammers, these being covered at the point of contact with felt, to soften the force of the impact.

After the tone-producing blow has been struck the tone is bright and soft, spoilt and gradually disappears. To produce a long-sustained melody tone on the piano a tone that is under sensitive control every instant it is sounding, as is the violin tone, is utterly impossible. We cannot alter the tone in the least after the key has been struck, no matter how much expression we would like to put into it.

Dynamic Variation

ANY NOTE on the piano may be played, however, in all degrees of tone, from the softest pianissimo to the loudest fortissimo. Indeed, that is all that can be done with a single note on the piano in the way of dynamic expression. In this lies the secret of the piano's power to allow their imaginations to run away with their common sense when speculating on all the multi-colored tonal varieties it was possible to produce on a single note, through various touch-qualities and differing conditions in the playing apparatus.

But since the appearance of Otto Ortmann, "The Perfect Book of Piano Touch," there is an open space-making work on the subject, an intelligent musician can speak and longer of a single tone on the piano being in itself "good," "bad," "rich," "singing," "hard," "brittle," "luscious," "dry," "wooden," "dull," "ringing," and all the rest. Or, if we take it to the extreme, for instance, in an instrument when a single note is struck, we can attribute the fact solely to the instrument itself, not to any qualities inherent in the fingers, hands and arms of the player. For Ortmann has demonstrated conclusively, by exhaustive, detailed, laboratory experiments, that when the most elementary piano playing mechanism is disregarded, one cannot possibly alter the quality of the sounds that come out of a piano. All one can do is to alter their loudness or softness.

and, with riper students, be happy if months, and not weeks, mark actual milestones of accomplishment.

Firm Hands, Flexible Arms

IT is the piano tones of varying dynamics are put together, horizontally in the melodic lines, and vertically in the chords and chord formations, that makes (or unmakes) tonal beauty and loveliness of *Klang* effect.

Playing the Simple Melody

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STEPHEN HELLER

A Reproduction of a Rare Copper Plate Engraving from the Collection of I. Philipp

The Charm of Stephen Heller

By E. J. EDMUND

An Interesting Discussion of the Work of a Man Who Strove to Make Educational Studies Beautiful

HELLER WAS ONE of the first of the great educators who endeavored to introduce the elements of artistic musicianship into practical piano-forte studies. He knew that phrasing in music, for instance, was what infection is in speech. He could not imagine anyone conducting a conversation in a monotone even for a very short time. He knew that the words of a man's life in interpretation, of course, every really musical person knew this, but up to the time of Heller there was very little educational material designed especially to teach phrasing in the modern sense. True, no one can play intelligently the compositions of the Bachs without phrasing properly, but these are not studies.

Heller also demanded that studies be individual in character, that they be thoughtful and that they possess the element of charm. His works in smaller form, confined largely to the piano, are really little musical songs, having a poetic distinction which makes them a permanent part of piano-forte literature. Not all of Heller's studies are equally interesting; but a selection of those studies may be made which will prove very comprehensive in musicianship as well as practical technique. When this is accomplished in graded form, that is, in sequence according to the teacher's needs, the teacher has a means of developing certain qualities in playing that are only too often absent in the work of the average pupil.

Heller was born at Budapest, Hungary, May 14, 1815, and died in Paris, January 14, 1888. His name is obviously German and not Hungarian. As a boy he learned to play the organ of a Piarist Fathers' church. His first teacher in music was a bandsman in an artillery regiment. Later he studied with Franz Brauer. He was sent to Vienna to study with Carl Czerny. Czerny was then about thirty-six years of age, and at the height of his teaching fame. The demand for his services was so great that his charges were exorbitant.

Heller's Early Education
POOR LITTLE Heller's means were very limited, and he was obliged to cease study after only a few lessons. Accordingly he went to study with a good friend of Beethoven, M. Antoine Hahn. The boy developed unusual skill as a pianist and at the age of fifteen he was sent to Berlin to continue his studies. He commenced a series of tours through Germany and Austria, under the management of his father. Musical prodigies were legion at that time. It was the custom to end the programs with "Freie Fantasie" or improvisations. These were supposed to indicate the talent of the young artist more than the performance of the works of other composers. Heller was especially gifted in this way, and, with his keyboard fluency and sparkling touch, made a considerable success.

It has been said that if Heller had been exhaustively grounded in the works of Beethoven, Mozart, and Haydn, instead of being obliged to depend on his own freighting performances, his art might have been much more profound. The musical world may be congratulated upon this because Heller succeeded in filling an unoccupied niche—making a place for himself and his art which was wholly individual. His travels did introduce him to men and things and broadened his outlook.

Heller wrote one hundred and fifty works; but, at least of these consist of several compositions; his product runs into hundreds of pieces. They are character-

ized by extreme elegance and refinement, engaging rhythmic poetic melodies, and at times singularly bold and vigorous treatment. There is nothing just like it in all the literature of music. While his general style is that of Mendelssohn, he has an individuality and a quality of French chie that is inimitable.

Compared with Chopin

HELLER WROTE THREE SONATAS, Opus 9, Opus 65 and Opus 68. These works and his Scherzos deserve far more serious consideration than they ordinarily receive today. His nocturnes do not have the depth of feeling that characterizes those of Chopin. In fact, there are many compositions of Heller which are superior to those of Chopin. His nocturnes, for example, entitled, *Fantasy in the form of a sonata*, and *Opus 68*, *Et la belle*, in *Gates of death*. In taking the very simple subject of this lied, Heller has written a work that is very interesting, very beautiful, in which he departed from his own style in order to employ that of his model. How delightful also are the two caprices in *"The Midsummer Night's Dream"* and *"The English Castle"*. The four studies on *"Der Freyschütz"*, a work of the same style, are masterpieces of their kind. Masterpieces also are the variations on the theme of Beethoven, Op. 130 and 133.

In his Op. 130 he has taken for a subject the theme from the *Thirty-two Waltz* of Beethoven; in his Op. 133 he has taken the variations on the admirable subject of the *Andante* from Beethoven's Op. 57.

These two works, if they are to be correctly interpreted, demand executive powers of the highest order. They are distinguished by a profound knowledge of the style and the works of Beethoven.

"**T**HREE years ago M. Philipp sketched his experiences with Heller, for THE ETUDE MUSIC MAGAZINE, and these are reproduced here by request:

An Interview

"**T**HREE years ago I saw Stephen Heller in his little apartments in the town of Malesherbes, I was terribly distressed, because upon his judgment of my musical facilities depended my career as a pianist. He had been recommended to him by Mme. Szavady (Wilhelmina Claus) who took a friendly interest in me, and my father, a great admirer of Heller's work, was content to abide by the opinion of this master as to whether I was really fitted for the vocation of a musician or was actuated merely by the desire for great wealth.

Heller at Home

"**I**CAN still see the master, dressed in a velvet lounge coat, with his splendid, melancholy head, a somewhat thin face, his eyes half-closed, inevitable cigar in his mouth. I can see also his little salon with his antiquated furniture, the old Böyley piano in the corner, and, above all, the single really valuable thing in the modest dwelling—his own portrait by Ricard, a masterpiece which is to-day in London.

"After a short conversation with my father, in which the two men quickly found themselves in mutual literary sympathy, in an admiration for the works of Heinrich Heine, Heller asked me to play. I played some Mendelssohn first, followed by Schumann, and then a few pieces from his own *Nuit blanche*. He seemed satisfied with my playing and suffered me to play time and again, solely because, as he said, 'He worked with Mathias, whom I consider one of the most able teachers that ever lived.' These past lessons served to draw us together little by little, and at the end of two or three months he invited me to his residence, where he was staying at the time. He was a man of great rearing, however, always proved an obstacle to his larger success. Even when he appeared in London in 1849 and 1862, he suffered from stage fright in a painful degree.

Heller wrote one hundred and fifty

Charles Hallé, whom he seemed to like very much, and a few others whose names have escaped me."

Heller's Preferences

"**H**ELLER POSSESSED a special veneration for Beethoven, Schubert, Weber and Mendelssohn. He seemed to admire the works of the last master above all. Moreover, he composed some extremely remarkable pieces on motives from Mendelssohn, upon which he worked with great enjoyment, as in his opus 69, for example, entitled, *Fantasy in the form of a sonata*, and *Opus 68*, *Et la belle*, in *Gates of death*. In taking the very simple subject of this lied, Heller has written a work that is very interesting, very beautiful, in which he departed from his own style in order to employ that of his model. How delightful also are the two caprices in *"The Midsummer Night's Dream"* and *"The English Castle"*. The four studies on *"Der Freyschütz"*, a work of the same style, are masterpieces of their kind. Masterpieces also are the variations on the theme of Beethoven, Op. 130 and 133.

"In his Op. 130 he has taken for a subject the theme from the *Thirty-two Waltz* of Beethoven; in his Op. 133 he has taken the variations on the admirable subject of the *Andante* from Beethoven's Op. 57.

These two works, if they are to be correctly interpreted, demand executive powers of the highest order. They are distinguished by a profound knowledge of the style and the works of Beethoven.

"These were the only works in his collection which, with the exception of a few numbers from *Les Nuits blanches* and the *Promenade d'un solitaire*, that he made me play. When he illustrated anything for me at the piano, I felt that he was a real master. Without appearing to labor, he knew how to extract from the instrument a delicious sonority and his fingers were of rare malleability. His advice was exceedingly valuable. The possession of a good technique and the acquirement of absolute independence of the fingers he thought necessary before everything else. A simple romance by Mendelssohn demands, if it is to be properly performed, absolute mastery over the keyboard. Similarly, however, we must also say that is true art! And again, 'Never permit any nuances save those of the author. When you alter you deform and betray the thought of the artist-creator. A virtuoso of genius may be permitted in public performance to follow the dictates of his own inspiration. One can excuse changes in the spirit of the work and the style do not suffer... but it is always necessary to work and to perform in a spirit of loyalty to the composer.'

The Folly of Memorizing

"**I**DEPLORE," he said, "this folly of memorizing. Why play everything by heart? I have heard Liszt, Thalberg and Mme. Clara Schumann play with music in front of them. Virtuoso do not want to play merely the few pieces they have learned to play by heart. And again, one ought to be pedagogic and not specialize." A brilliant talker with a gift for imparting knowledge, his conversation was extremely attractive. His lessons were frequently interrupted by

anecdotes of the great masters, Mendelssohn, Schumann and Berlioz whom he had often visited, and by references to the different schools. I have often said that I have not more carefully retained the memory of all that occurred during those valuable hours. In the works I studied with Heller, he suggested a few remarkable ideas which I have transcribed here because they are not only very interesting but also very useful. Thus in the Op. 101 of Beethoven, he made me play:



"It is very necessary to guard against playing without clearness," he said. "And in the margin I find in his handwriting, *Clair, peu de pédale* (Clear, little of the pedal)."

"In the *Carnival* of Schumann he indicated to me a pedal effect which I have always since employed:



Making Scales Interesting

By WILLIAM ERLANDSON

PLAY THE scales in four octaves ascending and descending.

1. pp pp ascending descending
2. Accent of every two notes. (example $\overline{c\,d\,e\,f\,g\,a}$). Then reverse, accenting the second of every two notes (example, $c\,d\,\overline{e\,f\,g\,a}$).
3. Accent the first of every three notes (example, $c\,d\,e\,f\,g\,a$). Then reverse, accenting the third of every three notes (example, $c\,d\,e\,f\,g\,a$).

4. Accent the first of every four notes (example, $c\,d\,e\,f\,g\,a\,b\,c$). Then reverse, accenting the fourth of every four notes (example, $c\,d\,e\,f\,g\,a\,b\,c$).

Remember you must play the highest note of the scale only once, considering it as part of both the ascending and descending sections (example, 4th octave, scale of C Major; $c\,d\,e\,f\,g\,a\,b\,c\,d\,e$).

5. Now play the scale in irregular advances.

Velocity and the Metronome

By LORNA H. GIBSON

HAVING once been converted to the use of the metronome, every pupil realizes its value as an agent in acquiring velocity. Many teachers advise students to play a very slow beat and increasing it gradually, notch by notch. However, it is possible to improve on this method since sometimes the increased speed brings its attendant habits of carelessness.

In learning a study the pianist follows the usual method until he has reached the limit of speed which is, for him, consistent with accurate work. Then he reverses the

process and decreases the speed, notch by notch, until he arrives at his first point again. This relaxes any muscles which have been overstrained and also gives him an opportunity to adjust the hand position to the different figures in the study. The speed may then be increased again by degrees. If the work has been carefully done, the study will go with much greater ease, smoothness and velocity. This method should be followed until the study is thoroughly mastered.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

Ex. 3



"That F is bad; it was an E that he meant," and he inscribed the E in the margin.

"But I do not wish to multiply these examples, which are sufficient to show how sketchy he was. In general, he demanded an accurate and decided sound of touch. He himself played seated a little low down, but he never asked me to imitate him in this. 'Play plenty of Bach,' he advised, 'and you will come to know your keyboard. Play still more of Bach.'"

"With these two masters you will acquire, from these two masters, a final classic technique and a richness which will lend equality and rhythm to everything you play. There is no better way of working."

"With this I will close these few notes having jotted down. It is not possible to give any better advice to 'prentice pianists.'

THE ETUDE

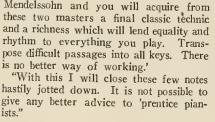
THE ETUDE

"The hand touches the keys of the last chord without the notes being sounded, and then the pedal is released to be ready for the next chord. Try the effect and see how accurate and musical in feeling it is.

"In the *Fantaisie* of Schumann he corrected the F which is found in the left-hand part of one of the final measures of the first piece:

"It is very necessary to guard against playing without clearness," he said. "And in the margin I find in his handwriting, *Clair, peu de pédale* (Clear, little of the pedal)."

"In the *Carnival* of Schumann he indicated to me a pedal effect which I have always since employed:



THE MENDELBERG reading of Tchaikovsky's "Fifth Symphony" which Columbia recently issued, came as a happy response to many music-lovers' requests for a vital interpretation of this popular score. To many people this symphony is the most attractive of all Tchaikovsky's larger works, because of its broad, simple, and tuneful music.

It is a work, however, which, in order to substantiate interest, "wants dancing in the grandiose manner." Bad playing is intolerable with such music," writes Sidney Drew, an English reviewer, "since there is nothing in that can lift it above a bad presentation and exhibit a work of such musical value."

When Tchaikovsky wrote this symphony he was forty-eight and at the height of his creative powers. Yet for over a year and a half he had not written anything of great importance. Hence he set about creating his fifth symphonic opus to prove to himself as much as to the world that he still had as much to offer as a composer. At this time he was living in a little country house near Moscow. Being a lover of gardens was redundant with blossoming flowers, and it was there he took his recreation, tending their bloom. "When I am quite out of past composing," he wrote to a friend, "I often devote myself to growing flowers." Had you known then, that he would not live to be more than a few years older.

In this recording the accustomary care in the development section of the last movement has been observed, but in addition to this Mr. Mendelberg makes a somewhat chosen excision of eighteen measures from the beginning of the final Coda. Otherwise this work is complete on seven discs in Columbia Album, No. 104.

Romeo and Juliet Overture
A THER Tchaikovsky work that has received a most vital recorded interpretation is the *Fantasy Overture*, "Romeo and Juliet." This is a "Stokowski and Philadelphia" recording made for Victor. The *Fantasy Overture*, although written some ten years before the "Fifth Symphony," nevertheless, one of Tchaikovsky's finest efforts. This idea for its creation was given to him by his friend Balakirev, the composer, who felt that this particular subject would be admirably suited to his friend's temperament. Hence, stimulated by an unusual interest and the subsequent criticism which the new work with an ardent conviction and fondness.

These principles may be applied to all the major and minor scales. The easier forms may be begun early in study and the more difficult forms undertaken as the student advances.

The opening section of this overture is religious in character, a chorale-like passage said to suggest the legend of Friar Lawrence, the beneactor of the lovers. This is followed by a section of strife and fury depicting the opposing houses of Capulet and Montague. After this comes the love-section which is music of an aching intensity, gripping the hearer's imagination and stirring his emotions. "There are not many things in modern music more justly and beautifully

expressive, more richly poetic," says Lawrence Gilman, the eminent critic, "than this exquisite theme for unison and divided strings which projects the mood of the enraptured lovers as they watch the coming of the dawn in Juliet's chamber." Here Tchaikovsky captured the very hue and accent of Shakespearean loveliness." Following this section comes a restoration of the conflict, "again which the solemn warning of Friar Lawrence sounds in vain." After this we hear again the love-music with a new and more intense fervor and then the death of the lovers. This work can be found in Victor Album, No. M46, on three records.

Mozart's Symphony in E Flat

ANOTHER symphonic work splendidly recorded is Mozart's "Symphony in E Flat," which Columbia issued recently as Album, No. 105. Here is a set which definitely belongs in every musical library not alone for its genuine musical worth but also for the enduring qualities of the recording. Mr. Mendelberg's reading which is most felicitously conceived.

The story has often been told of how Mozart created this symphony and its two companions, "Symphony in G Minor" and the "Jupiter Symphony in C Major," which were destined to become his most famous symphonies. Under most unfavorable conditions of poverty and mental anxiety for a few months set about to compose these works, and in this immediately short period of six weeks, all three were composed. It has been truthfully pointed out that he "wrote these works out of the profoundest promptings of his artistic nature," a statement fully attested by the freshness and the loveliness of their music.

When such music as this symphony is well recorded, the exacting expectation is established between the composer and the listener," a communion which in the case of the phonograph is unquestionably attenuated by the rare privilege of hearing its unfoldment in the privacy of one's own home. This symphony is recorded complete on three records.

For the discriminating Wagnerite the recording of the Berlin orchestra of the *Prelude to Lohengrin* will surely prove welcome. It will be found on Columbia disc, No. 67469D. The emotional beatitude of Wagner's treasured music is re-created by the well-known Metropolitan Opera orchestra with true poetic insight, and the recording is unusually felicitous in its expressiveness. Particularly impressive is the opening "diminuendo" passage for strings.

One of Bach's "Suites for Orchestra," the *Second*, in B Minor, written for flute and strings, has been recorded by the Chicago Symphony Orchestra under the direction of its able leader, Frederick Stock, on seven Victor records, Nos. 6914-6915.

An orchestral suite in Bach's day was a "cyclic" composition consisting of a set or series of pieces, usually with identical dance-forms. The origin of our suites, we are told, began in the practice of town bands during the later middle ages, of attaching together a succession of dances, each different in character but alike in key. In the present work is optimistic music of migrating charm, which reappears itself most favorably. An unnamed

to Thayer in this article refer to the original volumes, the first of which are now in the collection of Ludwig van Beethoven, bound about the year 1780. He had been taught, he said, that the motions of both body and hands should be quiet and measured. This is the first lesson to be learned by some of our modern exponents of the sonatas, and it should be noted that Mr. Lamond, in many ways deserves his reputation as a Beethoven player, is authority for the notion that up to the year 1816, Beethoven had given very complete indications as to the performance of his piano-works.

With Vigor and Brilliance
AS A YOUNG man of twenty-one, Czerny was of course the provider of valuable evidence concerning the performance of Beethoven's piano-works. The composer's friend Schindler, said that "Czerny was the only one among the Vienna virtuosos who took the pains to hear Beethoven often during his prime." But evidence in favor of Czerny's interpretations is discounted by Beethoven's own remark that this pianist "has



A NOTABLE PORTRAIT OF BEETHOVEN, BY CABANE

How to Play Beethoven

By J. F. PORTE

again, that it was neat and clear, but rather feeble, weak and old-fashioned (Th., II, 363).

We have ample material for deciding the manner in which the earlier sonatas should be played. Tomaschek, in 1798, relates that he heard Beethoven play the *Concerto No. 1 in C major* and also the *Violin Concerto in D major* in the Rondo movement.

He was thrilled by the grandeur and admired the vigor and brilliance of the playing (Th., II, 29).

Czerny was of course the provider of valuable evidence concerning the performance of Beethoven's piano-works. The composer's friend Schindler, said that "Czerny was the only one among the Vienna virtuosos who took the pains to hear Beethoven often during his prime." But evidence in favor of Czerny's interpretations is discounted by Beethoven's own remark that this pianist "has

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SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY
DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



WHAT SHOULD the chorus train? Is it the period mean to the students? Is it the time when they look forward to, and, if so why? Or do they consider it an hour in which they can slouch down in their seats and settle on the back of their spines for lazy relaxation and dull thoughts? Is it a respite from rigorous discipline held over them in all other classrooms? Briefly, do they take their chorus singing seriously and get real relaxation from it?

The attitude of the leader should preclude the possibility of the students slumping into a lethargic position. He should have the means to arouse each individual to a condition of energy and physical elasticity that comes from sheer joy of living. The War Camp Community Song Leaders were super-exponents of this theatrical demand. At the point to a state of frenzy on a high musical plane that would not serve satisfactorily as a regulation procedure in leading a chorus. However, the frenzy of enthusiasm of the song leader, somewhat modified, is what we want as a basic principle. At least it is a means for the chorus leader to consider and perhaps cultivate. The point is that if the leader can generate energy to a group that same energy is given to him, and thus both instructor and students are stimulated. The singing from such an organized and definitely vitalized chorus should easily be molded into something more than as vigor.

It is a leader's most practical means of arousing enthusiasm, of stimulating the indifferent students to feel that singing is a gentle art and not for them.

The Balance of Physical and Emotional Stimuli

THE LETHARGY pervading in most groups is frequently a result of starting the chorus to sing while the individuals are still weary from over-much mental activity. They are physically "down," depressed in mind, and, quite naturally, their throat and voice most affected part of their nervous and muscular condition since the voice is the natural barometer of the emotional and physical being.

In the heat of wild excitement the human nervous system reacts to the top mark of his most intense thrills. It is also true that certain emotional reactions will rule the human of any vocal utterance whatsoever.

The desirable condition which we would create for members of our chorus units must not in any degree contain any element of physical or emotional depression but rather be on a plane of balanced physical and emotional situations. We therefore conclude that there must be some "tuning up" of the students and that it must be physical plus vocal.

This is a perfectly plausible reason why there should be vocal drill preceding the singing of songs.

I strongly suggest that the classroom be properly ventilated and that the group should stand up for all vocal drills. They should be instructed to stand easily "at attention." Correct posture of the body is the first step in the proper use of the vocal organs.

Neutral and Latin Syllables

IT IS ADVISABLE to guard against using too many exercises on single vowel sounds. If they are used exclusively or to excess they have a tendency to

Preliminary Vocal Drill for Choral Units

By FREDERICK H. HAYWOOD

will give this desirable result. They should think of their breathing on the single basis of understanding them as deep breathing. The mechanics of the body will then be demands of the voice, and much better than advising that "they take a good deep breath." Forced inhalation is never a good preparation for singing. In fact, it is a vicious practice.

These thoughts in mind, and these directions followed, a selection of the *recitatives* might be preferred with the stipulation that each exercise have a definite objective, and that the objective be always plain in the mind of the student as well as that of the teacher.

The first exercise should produce a tone of the highest quality in the medium of a soft voiced sound and a the singing piano. For post-adolescent voices it is desirable to begin the drill from the bottom of the scale, with the very restful and vocally stimulating *oo*, up and back twice on the first five tones of the major scale (on a single breath):



This exercise should be transposed up and back in semi-tones until the key of A flat.

The same exercise should follow with the long *a*. This advances the drill and often sets any tension that might come from too much use of the *oo*.

The second exercise is a natural follow-up of the first, extending the range of the five tones to the nine tone scale on the same vowels *oo* and *a*, thus:



This should be transposed up in semi-tones to the key of *do* and perhaps a tone or two higher for the *oo*. This exercise is very important in that the singer should develop a scale consciousness. He should be sensitive to the subtle modification of the physical adjustment and the modification of his tone as it is lowered to the low position to and through the middle position up to the top. He should also train himself to listen to the continuity of the song's parts and characteristic sound and guard against allowing it to change to another sound of a questionable classification. These exercises will aid the student to sense a pleasing tone quality. They are as nearly proof against vocal strain as we can possibly find.

These few suggestions cover the three great essentials of vocal development: conglutination and sounds and voices extension plus these. They will also be found in many other good and valuable drills familiar to many teachers. The use of a few exercises is much more effective than the aimless use of a great many. Time is such a serious consideration that the director should have definite ideas of what he wants to accomplish with each drill and go directly to the point.

From one very important standpoint the singing of songs in the vocal drill preceding the singing of songs.

Neutral and Latin Syllables

IT IS ADVISABLE to guard against using too many exercises on single vowel sounds. If they are used exclusively or to excess they have a tendency to

set the throat muscles. To offset this possibility use the same scale (nine tones) with the syllable names, *de-re-mi-fa-sol-la-ti-re-re* and return.

The syllables should be used here particularly for their vocal values, and each attempt should be given to clear articulation of the consonants.

The exercise should be analyzed and made accurate as initial consonants of words. For example, the *d* in *do* should be emphasized and the action of the tongue tip should be explained as important to its perfect use. A slight trill of the tongue tip should be made a roll of the long *e* in *ee*. This should be done by the student. With the *h* closed for *mi* in *mi* should be hummed long enough to be felt and then opened fully into the vowel. The *f* in *fa* is a silent consonant. Therefore the contact of the teeth against the upper front teeth should be avoided so that its release will form a correct beginning of the vowel *a*. The *a* in *sol* should be rendered into an audible hiss of a not too hard quality, and the final *i* should be.

The *i* in *la* should be given special attention as it is as difficult as the *m*. Practice sustaining the *i*. The *i* in *ti* should be emphasized and the action of the tongue explained. The vowel sounds *oo*, *a*, *oo* should be Italianned. That is, the diphthongs, common to the English pronunciation, should be avoided. These special drills will make the students conscious of the articulation and the mechanical processes of speech out of which clear enunciation and perfect pronunciation can be attained. Beautiful singing diction is based upon simple rules of mechanical movements.

For the extension of the voices and general rhythmic the following exercises will round off:



Uniformity of Resonance

THE LONG SCALE or *arpeggio* is undoubtedly the basic vocal drill for flexibility of the voice. In this the sweep and compass of the musical pattern governs the exercise. The suggestion should be imaginative and never physical. The scale should be heard in the mind and return to its starting point. If any degree of body poise exists this should be the imaginary level for the entire scale and in imagination rest firmly but flexibly upon this level. This is a suggestion of perspective that eliminates the reach for high tone and thereby develops a uniformity of resonance throughout the scale. It also makes the pronunciation of words easy on any step of the scale from beginning to end.

There should not be a too distinct line of division between the preliminary drill and the singing of the part songs. The merging of the three basic ideas set forth, however, will also be found in many other good and valuable drills familiar to many teachers. The use of a few exercises is much more effective than the aimless use of a great many. Time is such a serious consideration that the director should have definite ideas of what he wants to accomplish with each drill and go directly to the point.

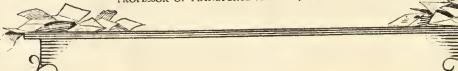
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The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHERS UPON QUESTIONS PERTAINING TO "HOW TO TEACH IT," "WHAT TO TEACH IT," AND OTHER TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., AS WELL AS TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

each, by the signs: *v v v v*, and teach him to practice each of these phrases until he can play it without an error.

5. You are wise in drilling this pupil on technique, which is the best means of increasing her fluency and brightness. I should like to have you play too much, if she finds it tiresome. Be sure that in playing rapid octaves she keeps her wrist perfectly loose and that she does not pull her hand back from the wrist but rather throws it lightly from the wrist by a quick upward jerk of the forearm.

Pieces like Grieg's *Papillon*, Chamain's *Irrequie* and MacDowell's *Hungarian* ought to serve her well. Of course you will see that she memorizes these thoroughly.

The materials which you have already been using seem to me excellent.

measure of her piece, then proceeding to the one before, and so on, till she reaches the beginning. You can make this process a kind of game, piecing the measures together finally like a picture-puzzle.

The Presser Company publish a number of musical games designed especially to teach musical theory, such as *Allegro*, *Elementare* and *Scherzando*. I advise you to procure these for her to play with you or her companions.

Summer Practice

Next summer when school is out (it always makes plans a long way ahead) I would like to have you continue to practice and all day in which to do this. I am now making plans for over five years. I am wondering as to just what you will do.

My girl friends laugh me for working so long on five-finger exercises.

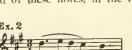
I am willing to practice seven and a half hours a day, but I would like to use me to divide my time thus: exercises, 1/2 hour; practice exercises, 1/2 hour; Schmidts, exercises, 1/2 hour; scales, 1/2 hour; and then pieces, 1/2 hour. I am not sure what material would be suitable for her?

1. I am not joint unless I keep calling attention to their position and exercises, and exercises help this trouble?

Very often she memorizes an exercise, plays it, then forgets it. She seems to know the names of the keys better than the notes, but she does not know where some musical game for beginners to help to teach her to play. I am not sure if not to kill her interest in music and at the same time to give her a reason why the piece seems clear to her for her to take lessons again.

2. These *Twenty Little Studies on Essential Points in First Grade Piano Teaching*, by Helen L. Cramm, ought to prove interesting and profitable for your daughter. In addition to some attractive solo pieces this collection contains several duets which you can play with her.

For her finger work, I suggest *Technics for Beginners*, by Anna P. Risher, a collection of combination exercises which, to be most profitable, should be transposed into as many keys as possible. Begin each lesson in this book by having her extend all the fingers on straight, thus:



An Adult Pupil

I have a young lady pupil, a public school teacher who is in earnest in her desire to learn. What technical work would overtax the resources of her fingers? She has the longer slender fingers and is not too strong. I am following these with me: *Francesca Justa*, *Clementine*, *Sonatina*; *Bohemian Melody*, *Allegro*, *Andante*; a little book: *Consonance*, *10 Etudes to develop the fingers*. I would like to advise Cramm's studies to go with the above, and if so, will you advise me what would be the best order of her course of study? Would you advise me to add to the exercises the nature to be added to it? — E. C. W.

Most important of all, in such a case is a relaxed wrist, the condition necessary for any kind of technical facility. Start each lesson and have the pupil start each practice period by allowing her hands to dangle loosely from the wrists in free air. Let her then lay the hands on the keys, and then relax the wrists so that the wrists are perfectly relaxed before she begins playing.

At the close of any exercise or piece she should leave the keyboard by lifting the wrists, so that the hands again dangle from them. Forcible rotation from side to side, with the wrists continually uppermost, will provide for a good condition.

Also, mark off the study or piece she

is to play into short sections, and then draw them gradually toward this position:



This exercise should help to give her control over the finger joints, especially if you afterward call attention frequently to them.

One way to induce her to read the notes is to have her practice with one hand at a time, always counting aloud. A still more effective way, however, is to teach her to practice *backward*, beginning with the last

phrases of not more than four measures at a time. This will give her a good opportunity to practice the first four measures of the piece, and then the last four, and so on, till she reaches the beginning. You can make this process a kind of game, piecing the measures together finally like a picture-puzzle.

While it is important to spend a certain proportion of your practice time on purely technical work, don't forget that you must also spend time on musical pieces and that finger and arm motions are also means toward that end. Let most of your practice, therefore, be put upon materials of real musical value in the form of pieces or interpretation studies, such as those of Heller or Chopin.

Just as a suggestion I give a grouping

(Continued on page 465)

Footstool Construction for Proper Pedalling

By JOHN F. HAYES

A VERY DESIRABLE mechanical aid to encourage correct position at the instrument is a footstool. Adults themselves would be very uncomfortable if they had to let their feet dangle unresisted below the bench. The accompanying sketch shows the construction of a footstool which not only encourages correct posture in the beginner but which, later, when his progress is sufficient, permits him to use the pedal without reaching the floor. There are still many inches of reaching the floor.

In effect this stool is simply a cubical box, about twelve inches on a side, open at the side which faces the piano. Two pegs—or three depending upon the number of pedals on the piano—run through holes in the top of the box and rest upon the tops of the pedals. The length of the pegs should be such that the piano bases are in position on the pedals, the box will stand about one inch above the top of the box. The cross-piece in the center of the box, through which the pegs also run, is added simply to hold the pegs in line with the box and to help them in their wobbling. Any person who can use a hammer, saw, center bit can easily make out these boxes; or the job may be turned over to the neighborhood carpenter. Before starting to build it is well to take a piece of cardboard, lay it beneath the piano and outline of the stool. A card will then become the template by which to locate correctly the holes for the pegs.

After the carpenter work is finished the box can be covered with green or other dark material and, if it is thought wise, padded on the edges which face the piano. A thin coat of varnish with the paint brush will stain the visible portions of the pegs to match the covering of the stool. It will be a neat and unobtrusive piece of furniture which can easily be carried to the recital hall upon the important occasion of the little musician's first appearance in public.

What, in Pianoforte Playing, is Meant by "Touch"?

By DR. ORLANDO A. MANSFIELD

LIKE many other expressions relating to music, that of "touch" has more than one meaning. Taking first that which, as applied to pianoforte playing, is of course the commonest, the word "touch" has been employed to keep the instrument terminology to denote the resistance to the stroke or pressure of the fingers made by key or digital of the pianoforte or organ. Thus a piano is said to possess a "light" or "heavy" touch as the resistance of the key mechanism is slight or considerable.

But the principal and more technically accurate meaning of the word "touch" in this connection has to do with the action of the finger, wrist and forearm in depressing the pianoforte or organ digits. Since in all piano music, expression and quality of tone in pianoforte playing depends upon "touch," the last is a matter of the utmost importance, and tends to the pianist in the same relation that voice production does to the vocalist or howling to the violinist.

The most important pianoforte touch begins with the lifted finger, the brilliancy of the tone being mainly dependent upon the height to which the finger is lifted and the rapidity with which it falls. The

legato, or connected tone, is produced by allowing one finger to remain upon the key until the striking of the next. The *staccato* or detached tone is produced by snatching a finger away before the descent of its neighbor, rapidly toward the palm of the hand. The *contabile* or singing touch is produced by varying pressure upon the keys rather than by stroke. Modern pianoforte playing calls for the action of the forearm as well as that of the wrist, and often a often demands simultaneous employment of both, as well as many modifications and refinements in the use of the various touches.

"The Child-Musician's Code"

By STELLA WHITSON-HOLMES

SIXTY music will help me:
(a) to become cultured; (b) to enjoy life; (c) to entertain friends; (d) to express my emotions; (e) to please my parents; (f) I will bend every effort toward learning music;
2. I will be punctual about my lesson hours;
3. I will pay close attention to my teacher's advice;
4. I will practice each day at a regular hour;
5. I will have a system of practice during this hour;
6. I will count aloud as I play;
7. I will practice first and play games later;
8. I will play for my mother's friends when asked;
9. As I progress in music I will learn to love it more.

Poetic Justice in Africa

HERE is a picture of a newsboy in South Africa who has been a champion against Jazz and the Charlie Johnsons for some years. Jazz has been called the "Negro of the negro race in America. This, however, is only partly true. Evidently it is meeting with a chilly reception in the native land of the African.



A Song Fest of the Seasons

By ERMA L. COMMONS

The great setting is an out-of-door garden scene with an old-fashioned lattice fence at the back. Each season is represented by a group of five girls, though fewer may be used as long as the harmony is kept balanced. Each group is costumed to represent its particular season, the Spring group, for instance, wearing light robes, garlands of spring flowers and various draperies loosed from the shoulders and tied at the wrist to give a butterfly effect when the arms are raised. Costumes for the Summer group are the same, but with garlands of roses and rose-colored draperies. Autumn, with autumn leaves and gold-colored garments, and Winter, with snow powder, snow crovets and pale blue draperies make these seasons to their names.

The Herald of Spring enters first (four of the Spring group) singing the opening chorus. After solo and a duet telling of the approach of Spring, Spring herself enters and is greeted by the Herald. After solo, the Spring group retire to the left with the rest of the camp and leave on the stage to sing in the chorus numbers. They stand in graceful groups about the stage (one being seated) while the next group (Summer) performs. This is repeated with the Autumn and Winter groups. The program follows:

The Last Rose of Summer (Soprano)
Good-Bye Summer (Mto.)Lynn
Enter Winter Group Singing
Song of the Snow Flakes
Winter Lullaby (Contralto)De Koven
Snowflakes (Mezzo-Soprano)Cown
The Wind at Night (Tr.)Zemlinsky
My Love Comes on the Night (Soprano)Lough-Deighter
Woods in WinterSydney Thomson
Full Chorus

Rhythmic Words as an Aid in Studying Music

By EMIL A. BERTL

IT IS OFTEN the experience of the teacher, in attempting to explain the intricacies of rhythm to the very young student, that the child has had no instruction, in school, of fractions or their meanings. These rhythmic words may be used to great advantage.

In the case of ordinary measures of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{3}$ and $\frac{3}{8}$ rhythms the time system of counting should be employed. When in any one of these measures the rhythm changes to a lower fractional value than the normal beat, the following example will be used to great advantage in reaching the student's mind more quickly and with greater experience.

The following cases are all cited as examples in which use has been made of words of similar syllable rhythm to guide the pupil in executing the musical rhythm:

L. Streabbag, Op. 84
Allegro
Tiddley-wink Tiddley-wink Tiddley-wink Play
L. Streabbag, Op. 63
Allegretto
Cock a doodle-doo, Cock a doodle-doo
Count 1 2 3 4 1 Speak

THE POWER OF IMAGINATION
"The remarkable aspect of imagination is that it does not stop with this power; see mentally what we wish, but it goes much further. Through realize it is gone concrete shape. Especially is this true in music. The wind instruments and the delicate touch that is developed in hand and fingers for most instruments are surely brought under control through feeling for the imagined effect that through the intellectual control of the should have a concept of the effect that we wish to produce. The imagination of our nervous system carries on the necessary adjustments without our knowledge of the processes involved."

—CHARLES H. FARNSWORTH

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE—JUNE 1929



FELIX MENDELSSOHN



ROSA PONSELLE



NICCOLÒ PAGANINI



G. FRANCESCO MALIPIERO



CARL CZERNY



ALFRED HERTZ

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery—1. Cut on dotted line at right of this page, which will not destroy the binding of the issue. 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

NICCOLO PAGANINI

Undisputed king of violinists, Paganini (Pah-gah-nee-uh) was born in Genoa, Italy, in 1782 and died in Nice in 1840. His teachers, famous then, but nearly forgotten today, were Servetto and Costa in Genoa, and Ghiretti and Alessandro Rolli in Parma. He quickly absorbed their instruction and mastered them all in technical and interpretative skill. When he was sixteen he undertook a tour on his own initiative. At Leghorn, one of the towns on his itinerary, he was forced to hand over his violin as payment for a gamblers debt, but fortunately a fine Guarnerius instrument was given him by an admirer and he was enabled "carry on." Paganini's subsequent tour of Italy, Austria, Germany, France and England were real triumphs, audiences everywhere going into the wildest raptures over his playing. It is said that his double-stopping and his harmonic artistry have been unparalleled, and his many tricks of style—such as playing a piece in only three strings when the fourth had suddenly broken—are famous. Many of the effects, such as those of the guitar or combined *arco* and *pizzicato runs* were originated by Paganini.

Of Paganini's own compositions, the following were published during his lifetime: *Twenty-four Caprices* for violin solo, *Twelve Sonatas* for violin and guitar, and *Three Quartets* for violin, viola, guitar and violoncello. Of his posthumous writings, the *Concerto in E* and *Le Streghe* (*Witches' Dance*) are especially to be noted.

ROSA PONSELLE

PONSELLE (Pon-sel') was born in New England, in one of those small towns that seem to have a history of producing figures whose importance is out of proportion to that of their place of origin. After learning considerable about music from several competent and interested teachers, she finally went to study with Romano Romani of New York. The latter, who is a staunch advocate of the *bel canto*, had been her sole teacher.

Her debut occurred in 1912, when she sang the leading role in "La Forza del Destino," at the Metropolitan Opera House. In the same cast was the great Enrico Caruso. At once Ponselle became applauded and known—and the passing years have served to increase her reputation. Her performances in *Vesuvio* occasioned outbursts of praise from audiences and critics alike. In the revival of "Norma" in 1927 she outdid herself; hardened critics, rhapsodizing over her work, recalled Lilli Lehmann in the same role. During the past season her singing in "Eugene Onegin" and "L'Amore dei Tre Re" won new ovations.

She is one of the few singers in America today who are actually carrying on the traditions of the *bel canto*, and she unites the gifts of coloratura, lyric and dramatic song as perhaps no other singer of our generation can. The anniversary of Ponselle's debut is to be celebrated annually by the National Federation of Music Clubs. Her name leads the Decade Honor Calendar in their Hall of Fame.

ALFRED HERTZ

HERTZ (Hairs) was born in Frankfurt-on-Main, Germany, in 1872. He studied music at the Royal Conservatory in Frankfurt, having as teacher Max Schwartz, Anton Ursprung, and French (Teaching). In 1891 he was appointed assistant conductor at the State Theatre in Halle, Halle, you will remember, was the birthplace of Handel. After a season here he conducted, successively, in Altenburg, Elberfeld, and Breslau. In 1899 Hertz made his first appearance in America, coming to New York in 1902 as conductor of the Metropolitan Opera House. Under his skillful baton many American operas have had their premières; among them may be mentioned Walter Damrosch's "Cyrano," R. S. Gomperts' "Pique of Desire," and Horatio Parker's "Mazeppa" and "Fairytale." Hertz was in London in the winter of 1910, engaged as conductor at the Covent Garden Opera House. He left the Metropolitan in 1915, going to San Francisco as leader of that city's excellent symphony orchestra. He has remained with this organization ever since, and in his position as conductor has accomplished much that can be estimated toward the spread of worth while music in the Far West of this country. He has been decorated by the King of Saxony with the medal of the order of Arts and Sciences. San Francisco has frequently shown its appreciation of what this master conductor has achieved in its midst. At the Metropolitan, among many Wagner productions, he led the first scenic performance of "Parsifal" outside of Bayreuth.

CARL CZERNY

CHERNY (Chair-ee) was born in Vicenza in 1791 and died in the same city in 1857. He was unquestionably one of the great piano teachers of all time, and a very fertile piano composer as well. First taught by his father, at ten he was able to play from memory most of the masterpieces of piano literature. The year before, he had continued his piano study with the great Beethoven, with whom he was an extreme favorite. He worked at his art, however, during the years 1800-1803, studying especially the compositions of the master himself. Czerny became acquainted at this time with Hummel and Clementi, and this association undoubtedly bred excellent cultural results.

In 1804 a projected tour of Europe was abandoned on account of the troubled state of affairs on the continent at that moment. Virtually all his life he spent in his native city, among his few notable exceptions being those to Paris and London in 1837 and to Italy in 1846.

Pupils flocked to Czerny, so he would accept only those with evident talent. Liszt, Thalberg and Döbler were a few of the virtuosi trained by him, and surely they were an eloquent tribute to his skill as an instructor. His compositions include many in all types, from symphonies to requiems, but is his piano studies that he is best known today. Some of these works are *School of Legato* and *Staccato*, *School of Finger Dexterity*, and *School of Fingering Playing*. Finer technical material does not exist.

THE ETUDE

THE ETUDE

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

LILY STRICKLAND

ON THE RIVER

From Blue Ridge Idyls. Grade 5

Tempo di barcarole

ON THE RIVER

LILY STRICKLAND

British Copyright secured

f *accel.*

f *trancillo*

dim. *ritenuto*

foren *mf*

f *poco riten.*

ritard.

una corda

In contemplative style. Grade 8½

ANDANTE RELIGIOSO

Andante espressivo molto M.M. $\text{♩} = 88$

WILLI LAUTENSCHLAEGER, Op. 104, No. 2

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International Copyright secured

THE ETUDE

THE ETUDE

A page from a musical score for orchestra and piano. The score consists of four systems of music, each with two staves: treble and bass. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The music features dynamic markings such as 'cresc.', 'ff' (fortissimo), 'ritard.', 'a tempo', and 'p' (pianissimo). The score includes various musical elements like eighth-note patterns, sixteenth-note patterns, and sustained notes. The piano part is indicated by a treble clef and a bass clef, with specific piano dynamics like 'pp' (pianississimo) and 'f' (fortissimo).

THE MISSISSIPPI STEAMBOAT'S IN SIGHT

From the *Louisiana Suite*; a masterly treatment of Southern themes. Grade 5.

Moderato, ma molto marcato ed energico M. M. $\text{♩} = 120$

WALTER NIEMANN, Op. 97 No. 1

Moderato, ma molto marcato ed energico M. M. = 120

poco f stacc. più f più

poco string. 1st time only last time poco allarg. only

crea. marcatis. allarg.

ff ff ff ff

Un poco Allegretto moderato M. M. = 104

poco rall. a tempo

deciso

poco rall. a tempo M. M. = 104

Maestoso largamente M. M. = 80

Ho! For Louis-a-na allarg. a tempo

poco rall. marc. marc.

D. C.

a) "The Glendale Burke" Stephen C. Foster

a) "The Glendy Burke" Stephen C. Foster
Copyright 1924 by Atlantic-Musikverlag, München

MINUETTO

A rare Classical Revival made especially for The Etude by the Italian Master G. Francesco Malipiero.

A rare Classical Revival made especially for The Etude by the Italian master of furniture. Picture yourself at twilight floating up to the portals of a gorgeous old palace in Venice and coming into the great salon lit with glass chandeliers shining down upon a group of players with harpsichord, quinton, viol d'amour, and viol da gamba, playing this delightful bit of music of bygone days.

This MINUT is a portion of some Manuscripts which were found in an old Venetian palace and unfortunately bore no author's name. One can judge from their general character how it was that the great and thousand-year-old Republic of Venice had reached the 18th Century, and outwardly was recklessly heedless, but yet at heart had the presentiment of the approaching doom, for from the music of this Minut emanates the melancholy perfume of autumn gloom.

* Piuttosto triste

A page of sheet music for piano, featuring ten staves of music. The music is in 3/4 time and the key signature is G major (one sharp). The notation includes various dynamics like *mp*, *pp*, and *f*, as well as slurs and grace notes. Measure 10 concludes with a *Fine* at the end of the staff.

THE ETUDE

SECOLA XVIII
(from the 18th Century)

COLUMBINE DANCES

In capricious style. Grade 3.

Allegretto grazioso M. M. ♩ = 108

LÉON JESSEL

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Twelve variations on the familiar old folk-song. To save space four are omitted in the Etude. Grade 3½

AIR WITH VARIATIONS

"AH! VOUS DIRAI-JE, MAMAN"
"I'LL TELL YOU, MAMA"

THEME

W. A. MOZART

THEME

VAR. I

VAR. III

VAR. V

VAR. VIII

VAR. IX

VAR. IV

VAR. V

VAR. VIII

VAR. IX

THE ETUDE

VAR. X *l.h.*

VAR. XI *Adagio*

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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

A Melody Ballad by the composer of *Lilacs*,
At Dawning and *The Land of the Sky Blue Water*.

ELSIE LONG

Andante con moto

—*—

CHARLES WAKEFIELD CADMAN

mp

Each day has its gold - en

sun - set. Each sun set is fol - lowed by night; That mer - ges at last with the morn - ing, In a

glor - i - ous burst of light.

emphatico *rall.* *a tempo*

Each heart has its dear, sad

se - cret; But each soul has its flow - er bed; Where one may wa - ter the ros - es, With the

molto espressivo

tears that the heart has shed, Where one may wa - ter the ros - es With the tears that the heart has shed.

rall.

GIVE ME A HEART OF CALM REPOSE

THE ETUDE

Andante

ANNA PRISCILLA RISHER

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THE ETUDE

dim.

HARRY JAMES BEARDSLEY

Musical Reading

FRIEDA PEYCKE

With decided rhythm M.M. $\text{♩} = 80$

MARCHING TO PEACE

SECONDO

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

TRIO

mf

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*
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J. L. ROECKEL

Marziale M.M. $\text{♩} = 108$

f pesante

Fine

PRIMO

** D. S. §*

D. S. §

TRIO

D. S. §

* From here go back to § and play to *Fine*, then play *Trio*

J. L. ROECKEL

ULLABY

ISADORE SCHWARTZ

Andante con sordino

Violin

Piano

Poco più mosso

poco rit.

a tempo

p dolce

molto rit.

(Sw. Oboe & St. Diap.
Gt. or Ch. Melodiana & Dulciana
Ped. Violoncello)

Tranquillo con espressione M. M. =54

THE SHEPHERD BOY
INTERLUDE

EUGENE F MARKS

Manual

Ch. or Gt.

Sw.

Ch. or Gt.

Sw. add 4ft

Ch. or Gt.

Sw.

Oboe & 4ft. off

Add Oboe

Ch. or Gt.

Coup. to Ch. or Gt.

Ch. or Gt.

Coup. off

Ch. or Gt.

Sw. Oboe off

dim. e rit.

Sw. Aeoline only

Coup. to Sw. Violoncello off

OF THE two kinds of harmonics, the natural and artificial, the natural harmonics are played by placing one finger lightly on the string. The artificial harmonics require two fingers, the one nearer the scroll being placed firmly on the strings, unless chromatic runs in octaves are required, and the one further up the neck is the fourth finger, being lightly pressed on the string. The hand must be held steadily. The fourth finger falls a little above the point where it would naturally lie in playing fully stopped notes.



Harmonics are played with the bow near the bridge. The hand is to be kept perfectly still while the bow is in motion, the first finger moving lightly in line with the fourth, which rests against the string rather than on its upper surface. There must be absolutely no pressure from above. False strings make harmonics impossible. Some bows have a natural stretch for artificial harmonics.



Many examples of harmonics are found in the works of Paganini. It is said that he evolved his idea of harmonics by practicing on the guitar.

Artificial harmonics are produced when the division sounds not from the open string but from a partial formed by firm pressure of a finger on the string. If we call to remembrance, for instance, that the stopping of the perfect fourth measured from the open string is equivalent to reducing the string to three-quarters of its length, we will see that we can make a division sound by merely pressing a perfect fourth from the first finger firmly placed in the first position. In C major on the G-string the interval then taken could correspond to A-D. If the little finger is now allowed to rest lightly on the note D, while the first finger is pressed firmly on the G-string, the artificial harmonic "A" is produced, or, in other words, the double octave of the actual note pressed by the first finger.

The

A Simple Aid In Holding The Violin

By WILLIAM F. BUBLITZ

THE ART of holding a violin correctly is found most difficult by women and men with long necks and slender shoulders. That is just what came to the writer's attention in a recent case. A woman who, though she had advanced to the degree where she was playing in all positions with good tone quality and precision, gave up the violin on the advice of her physician because of muscular cramps and neuralgias induced by the exercise required to hold the violin.

That maintaining the proportion in violin-playing should differ difficulties is not surprising. One is struck, in reviewing the literature on the subject, by the lack of agreement to be found even between the famous teachers. Prof. Auer, for instance, insists that his pupils support the violin with the left shoulder, while Prof. Joachim says: "We hardly expect a pupil to play with ease and artistic effect the harmonic notes of the artificial kind, even if he had gained a thorough knowledge of the first position and a good flexible style of bowing. The execution of harmonics demands a certainty of touch on the fingerboard and a decidedness in holding and supporting of hard practice can give. In order, however, to convey to the pupil a correct idea of the functions of the left hand, it is advisable to give a detailed explanation of the divisions of the string, because the subject is one of great importance."

It is true that classical music, whether

open strings, first when the violin lies in such a way that its back is entirely free of any contact. Not only will the instrument show more volume in the second case but also individual voice will be more apparent.

But, have you ever tried to hold a violin (as this method requires) with the use of the chin-rest and the collar-clip, only, exerting "strong pressure" upon the strings with the fingers of the left hand and clamping the neck with the thumb? Prof. Auer and his illustrious pupils seem to be able to do this with surprising results, but there are many who cannot.

Other authorities frankly advise the use of the left shoulder in holding the violin. Thülsfeld says, for example, in his helpful little book, "Modern Violin Technique," page 7, "The violin is gripped firmly between the neck and the left shoulder." The latter method is held the violin is perhaps the more common because of its comparative ease and the general freedom resulting. Most players adopt it with modifications which vary according to body

"Is that the thing your 'husband won in a raffle'?"
"Yes; but we think it was really made for a much bigger man 'cos my old man can't get under 'is chin no 'ow'—London Humorist."

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Harmonics

By EDITH LYNWOOD WINN

for one or more instruments, does not recognize the use of artificial harmonics. Spohr condemns them entirely as "childish" natural sounds, which degrade a good performance. Yet, he admits that for his views the greatest masters of all times, Corelli, Tartini, Pugiani, Viotti, Rode, Kreutzer, none of whom played harmonics in Paganini's style. "Indeed, if harmonic playing were even found to be of benefit to the art and an improvement in violin-playing, as some have suggested, it would be justified in itself." Yet, he nevertheless purchased at too high a rate; for with this it is incompatible, as the artificial harmonics come out only on very thin strings, from which it is impossible to draw a full tone." (Paganini, Op. 20, *Fantaisie*, and *La Melancolie* by Prume.)

A difficult question is likely to present itself more or less interestingly to players than to a poor instrument. The great artist needs the very best medium through which to express himself when he produces harmonics.

The harmonic is not soulful. Rather it is cold. It astonishes but never thrills the hearer by its depth of feeling. It is found in purely technical works, not usually in the great masterpieces for the violin. In the hands of the artist it may be rendered more soulful by the use of the vibrato. Even admitting that the strings lend themselves to the production of harmonics, it is not so easily done that one thinks, the fact remains that in spite of Spohr's assertion, such splendid violinists as Ernst, Lauth, Wieniawski and Sarasate possessed astounding facility in the execution of harmonics and yet in regard to fullness of tone were not less inferior to Spohr.

The mastery over a special branch of

violin technic need not necessarily lead to the suspension of other good points in violin playing. Two good qualities may not only exist together but may supplement each other in the best artist. Certainly, one need not agree with Spohr that the over-sophisticated use of certain technical specialties can easily degenerate into a kind of trickery which has nothing to do with musical art.

This may be observed, however, of every kind of virtuosity when the ultimate end is to be approached by means of the use of harmonics applied with the greatest musical effect may be seen at the close of the slow middle movement of the *B minor Concerto* by Saint-Saëns. Other examples are Wieniawski, Op. 20, *Fantaisie*, and *La Melancolie* by Prume.

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Sum and Substance

By C. M. J.

MANY a violinist considers "expression" as something added afterward, like frosting on a cake. It is not so. Expression, perhaps, is wholly unnecessary if the more solid qualities of artistic nutriment are to be considered. It would solve many a problem if this were so, but, as a matter of fact, expression is the essence of violin playing. It is to be put into any rendition, exercise or piece, like flour in the dough, to come out an integral and indistinguishable part of the whole.

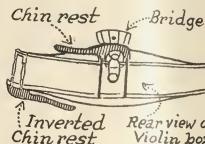
Johnny Bull and the "Big Bull" Fiddle



"Is that the thing your 'husband won in a raffle'?"
"Yes; but we think it was really made for a much bigger man 'cos my old man can't get under 'is chin no 'ow'—London Humorist."

Two Chin-Rests

MOST OF the shoulder-pads sold in the market are open to the objection that they rest against the back of the instrument and interfere with its vibrations. A simple means of providing a good shoulder grip for the violin without interfering with its vibrations is to have the chin-rest attached to the neck of the back is to attach a second chin-rest, inverted, a few inches to the left of the first, resting on the top, as illustrated in the drawing. Most



violinists have been accustomed two or three chin-rests during experiments with these devices and with a little more engineering will be able to work out a combination well suited to their needs.

Many violinists find it advisable to use a rather high chin-rest which straddles the tail-piece, and a flat, broad one for the under side, attached almost at right angles to the upper one. If the player keeps the chin-rests in the same position while on the platform, the chin-rest on the neck will be unnoticed. This method will insure greater ease in playing and will in no way hamper the tone of the violin.

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THIRTY-FOURTH ANNUAL Summer Session

Seven weeks, June 24 to August 10, 1929



WILLIAM H. SHERWOOD

by LOUIS TAYLOR

THE SUMMER SESSIONS of the Sherwood Music School serve the interests of the teacher, ambitious student who wants to accomplish a great deal in a short time, leading to professional advancement. Catalogs mailed upon request. Tuition rates very moderate. Outstanding features of the 1929 Summer Session:

Private Instruction

1. Piano, Voice, Violin, Special Classes, Organ, Cello, Double Bass, Cello, Wind Instruments, Theory, Composers, Languages, Faculty of 150, including many famous artists and orchestra artists of national and international renown.

Special Classes

Piano Master Class, conducted by Sidney Silber. Violin Master and Normal Class, classes in Fingering, Dynamic Art, Dancing, Cello, Wind Instruments, Theory, Composers, Languages, Faculty of 150, including many famous artists and orchestra artists of national and international renown.

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An intensive course by Alfred Hertzberg and Bob Koller, one of the most successful and highly paid theater organists in the country. Coaching for experienced theater organists. Training includes actual practice in the use of the theater organ, the pipe organ, with a tremendous range of stops, are provided for practice purposes.

Certificates-Degrees

Summers, Normal Classes, Theater Organists in Piano, Voice, Violin, Organ also to Special Public School Music Students. Tuition rates very moderate. Outstanding features of the 1929 Summer Session:

Recitals

Six recitals by members of the Artist Faculty; free admission to Summer Session students.

Living Accommodations

Available at moderate rates in Sherwood Dormitory or in private homes inspected and listed by School.

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Artistic, Varying from a day excursion by the School on Saturday afternoons, excursions in Summer Session students to the Art Institute, to the Field Museum, Michigan. 2. Visit to the Field Museum. 3. An automobile tour of the Chicago area. 4. A visit to the Art Institute, to visit to the Chicago Theater. 6. A trip to Ravinia Park to attend grand opera.

Financial Aid

The Sherwood Music School maintains a thriving Neighborhood Branch.

Students are given a choice of three rates at upwards of four thousand junior students of Piano, Violin, Voice, Wind Instruments and Drums. Tuition is given to the most talented students of these subjects who wish to begin courses of preparation leading to examinations for professional training.

Box Office Balance

Teachers-trainees come in the Classroom Training Plan, now in wide use in public schools and private studios, with certificates.

Public School Music

A series of classes, including a Special Public School Music Teacher's Certificate, and progressing through training in Musical Education, Theory, Pedagogy, Music Literature, Appreciation, Conducting, Orchestration, History of Music, Harmony, Superteaching, and the like, for Public School Supervisors, in the advanced phases of school music. Department headed by Charles H. Gilliland, who is in charge, who hold positions of unusual responsibility in the Chicago Public Schools.

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A course of ten weeks, including eight hours of class instruction in all phases of band conducting, given in Victor Jean Grabel, famous band conductor and composer.

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Summer Session Catalog will
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THE ETUDE

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Spirit Effect.

R. B. C.—I am afraid that I cannot give many details, as I practice full bows, with the bow going through a series of spirals. The bow should be drawn steadily at right angles to the strings, and the effect which you describe is exactly what should be guarded against if a true singing tone is to be obtained.

The Brothers Amati.

R. B. C.—Your violin is probably an antique. A well-known authority says: "Amati is the name commonly known as 'The Brothers Amati,' worked in Cremona, Italy, in the 15th century. The date of your label, 1757" (the year when the violin was made) "is probably a copy of a genuine Amati." If genuine your violin might be worth \$1000.00. It is very probable, however, that it is only a copy. It is particularly certain that it is only a copy, and that you should have a violinist help you to have it examined.

Label Label.

J. P. F.—Nicolae Lupot was the greatest violin maker of France. He is known in violin-making history as the "Nineteenth Century Amati." He was a violin maker of the 17th century, and his violins are very greatly within the past thirty years. He has a choice specimen listed in the 17th century, and his violins are very great in the 18th century. In 1800 a fine Lupot violin was sold for \$400.00. However, although the label in your violin is correctly worded, it may be a copy. It is very probable that the imitations of his work, all duly labeled in the same way, the genuine, and the copy, to an expert, can be told apart.

Violin Bass-Bar.

A. E.—Oswald Schillbach, expert repairer, of New York City, says, "I have a violin made by a violin maker, who is unknown, pending entirely on the thickness and quality of the wood. The only factor which is a deciding factor in tone is also the tension in stringing. The sound is all around with all the points of the violin, and the sound is not at both ends but to about 3/5. The height of the bridge is about 1/2 inch, though the ends are flush with the top."

Unknown Maker

D. C. L.—I cannot find anything recorded concerning your violin. It is very probable that the School on Saturday afternoons, excursions in Summer Session students to the Art Institute, to the Field Museum, Michigan. 2. Visit to the Field Museum. 3. An automobile tour of the Chicago area. 4. A visit to the Art Institute, to visit to the Chicago Theater. 6. A trip to Ravinia Park to attend grand opera.

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THE ETUDE

Finger Tips

By LEONORA SILL ASHTON

CORRECT elbow position, relaxed arm muscles, flexible wrists, strength and adaptability of the violin hinge of the knuckles, all demand our special and right-angled attention, are but preparations for that sound which is brought forth by the touch of the finger tips on the keys. To say that the finger tip is merely the passive instrument of these varied forces is to reason incorrectly. Just as the expressions, "looked like an absent-minded stare," and "that the eyes are working automatically, are fulfilling their mission of seeing in the letter but not in the spirit, so the unthinking work of the finger tips results in unmusical sound, or, to repeat the expression, "absent-minded playing."

Relaxed muscles are a means to an end. They form the perfect avenue through which the electric currents from the brain pass directly to the finger tips.

A great surgeon's mind, for instance, is in his finger tips, so acutely do they register in his thought the parts of the human anatomy which he touches. The piano player should strive for this same kind of finger-consciousness.

It is fascinating to notice the difference in the way people make use of their fingers. In picking up anything large or small some will do it clumsy, half grasping the object, clinging to it too violently or losing hold and dropping it altogether. Such a person is not "finger minded," as Mr. Thomas Tait once said. Such fingers are half conscious of the work which is given them to do, the intelligence has not penetrated to these muscles as it should.

Another person touches or lifts an object with exquisite ease. Everything that he does is done well and accurately. Such a person is "finger minded." Such fingers are half conscious of the work which is given them to do, the intelligence has not penetrated to these muscles as it should.

TEACHER'S ROUND TABLE

(Continued from page 435)

for three two-hour periods a day. It is desirable to change the order of these groups from day to day.

Review pieces (repertory) 3/4 hour

Total 2 hours

Group III

Finger and arm exercises 1/4 hour

Sight Reading 1/4 hour

Studies 1/4 hour

New piece, of moderate length 1/4 hour

Reading biography 1/4 hour

Total 2 hours

Group II

The last item should be carried on while resting in a hammock. If you fall asleep in the process, so much the better!

Total 2 hours

Group I

Scales and arpeggios 1/2 hour

Sonata or other long piece 1 hour

From Monochord to Piano

(Continued from page 426)

piano is the universal instrument, and it was Cristofori alone who conceived it and brought it forth two hundred years ago.

And Now at Home!

THE HISTORY of the piano since his time is a history of constant change and improvement. During the next fifty years progress was slow, and it almost seemed for a time that the master's work had been stillborn. Then a great line of craftsmen sprang up—Bartolomeo Cristofori, Kirckman, Hawkins, Erard—in London, Paris, Vienna, and Berlin. And following them began to come the Americans, with Bellert, of Philadelphia, the pioneer of the instrument in this country.

It is only when one tries to imagine life without the piano that one comes to realize how much civilization owes to the adventurous and fearless thinkers and workers who willingly braved ridicule and the force of prejudice in order to carry their message. And it is only when one tries to conceive a mixture in the home of this Etude for example, that one can fully appreciate the genius of Cristofori.

It is a square piano, as first developed by Cristofori in 1700. The workmanship is good and the design soundly carried out.

American genius took kindly from the first to the piano forte. The Steinert collection at Yale has a fine example by Cristofori, of Padua and Florence, in the Cromwellian style, a copy of Cristofori's instrument which is seen in Illustration VI.

It is a square piano, as first developed by Cristofori in 1700. The workmanship is good and the design soundly carried out.

2. What is the relationship between the clavichord and spinet?

3. In what way may Hohenstein be said to have suggested the invention of the piano?

4. Who invented the piano and what date may be given for the invention?

5. Two new improvements in piano-making which are of American origin?

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(Continued from page 424)

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(Continued on page 484)

TOGETHER with M. Widor and M. Philipp, we visited the museum. This is most interesting from the musician's standpoint. The collection of old violins especially fine and is beautifully displayed. The violins are mounted upright, and the instruments may be turned for inspection without opening the case. Here one also may see the piano upon which Rouget de Lisle played for the first time his *Marseillaise*. The museum is open free to the public twice a week.
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(Continued on page 484)

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The Understudy

By GERTRUDE GREENHALGH WALKER

BETTY came racing home from school filled with enthusiasm and excitement. Miss Baldwin, her school teacher, had told them all Monday morning she would have a tryout for the class pianist. Betty did want the position and told her mother that she was going to be an applicant for it. "I sincerely hope you get it," answered her mother, "but do not be too disheartened if you do not. I am sure you will, but I have heard of many Brown canary bird like me. I will pay more attention to your rhythm."

"Oh, mother, that was just in my exercises. I am sure I shall manage the school songs all right."

At last Monday came. There were several girls and a few boys in the room. They were asked to sing the *Star Spangled Banner* and several school songs. After all had been tried out Miss Baldwin made the decision that John Doe should be the pianist because he had the best rhythm and was most accurate about harmony.

One day John came to school feeling pretty blue. His family were going to move to another state.

"Oh, John, we shall all miss you," especially at music hour," said teacher, "I shall have to find some one to be class pianist again."

"Oh, thought Betty. "Mother was right." Friday when the second tryout took place Betty was again disappointed.

"This time John and 'Why Betty, dear, how you have improved since last fall! However did you do it?"

Betty smiled and said, "I was an understudy to John."

"Understudy? What do you mean, Betty?"

"Well, mother told me last year, when I last came, that most all musical comedies and plays had an extra person in the cast, one who knew the different roles. If ever the leading lady or any other member took sick, the understudy would take her place temporarily and sometimes permanently, and the play would go on as usual. So I understood John had an understudy, and I had an understudy in an interlude in a piece I listened and found out how he did it, and counted so that my rhythm would be accurate in everything I practiced."

"Well, I am sure she will be happy this time, Betty, and incidentally you have provided the class with this month's motto. *He who achieves success does so because he has prepared for it.*"

When the scales get all higgledy-piggledy, With the fingers rebellious and wriggly;

Just play them quiet slow;

And soon they will go

Just as smooth as they once had been wiggly.



The poor torn book.

So her music became more and more dogged, more and more soiled. And sometimes she would find a page from one book tucked away in a volume where it certainly had no business.

One night Susanne was lying in her little bed, she said to herself, "I must attend to this music tomorrow. I must." For that very afternoon teacher and mother had both spoken severely about how Susanne's music looked, and Susanne did feel ashamed that she had not yet given it all the care it deserved.

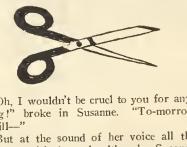
"It's a great time something went wrong," snapped a high-toned voice. "It is indeed!" Look at me. My corners are all gone, Susanne said to herself, so rough and so torn. And three pages and four are missing. I feel very lonely without them. I cannot imagine where Susanne has left them."

Susanne lifted her head and gazed in the direction whence the voice had come.

mother was white.

Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother. I'm

going to fix up my music so that it will look as good as new."



"Oh, I wouldn't be cruel to you for anything," broke in Susanne. "To-morrow I will."

"But at the sound of her voice all the music vanished, and although Susanne looked in every nook and corner she could not find it.

You can imagine how astonished she

mother was when Susanne marched into the living-room next morning, and said in a determined tone, "Please give me the mending tape and scissors, mother. I'm

Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: Prayer and Cradle Song—Lacey Piano: Medley—Keller—Ritter	PRELUDE Organ: Voice of the Chimes—Lacey Piano: In Dreamland—W. D. Armstrong
	THE DEUM Te Deum in C—Abeloff	ANTHEMS (a) March On for Soldiers True—Suits (b) Lead Thou Me On—Lansing
		OFFERTORY The Kingdom Eternal—Meredith (T. Solo)
FOURTH	POSTLUDE Bend Low, Dear Lord—Ruebush (S. solo)	POSTLUDE Organ: Marche Brillante—Lowden Piano: Apothecary—Gounod

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: Meditation—Hosmer Piano: Andante—Keller—Lautenschlaeger	PRELUDE Organ: Song of Contentment—Mueller Piano: Une Saison en Montagne
	ANTHEMS (a) Breath On Me, Breath of God—Matthews (b) Lord of Life—Tyler	ANTHEMS (a) O For a Closer Walk with God—Brewer (b) Lord of Life—Tyler
	OFFERTORY Open My Eyes, O Lord—Stults	OFFERTORY There is No Love Like the Love of Jesus—Brewer
ELEVENTH	POSTLUDE Organ: Grand Chorus in E-Flat Major—Hosmer Piano: Entry of the Procession—Schmedler	POSTLUDE Organ: Festival March—Mutter Piano: Elevation—Pfleiderer

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: Devotion—Moter Piano: Cradle Song—Hauser	PRELUDE Organ: Twilight Devotion—Pense Piano: Aeolian Melody—Arnold
	ANTHEMS (a) Jesus, Meek and Gentle—Barnes (b) In the Cross of Christ I Glory—Crammer	ANTHEMS (a) Ueberthür Thine Eyes—Heinrich (b) Evening Sounds Gather Round—Heinrich
	OFFERTORY The Soul's Lamentation—Protheroe (A. solo)	OFFERTORY God's Love is Above the Night—Tourjee (S. solo)
EIGHTEENTH	POSTLUDE Organ: Entrée du Cortège—Barrell Piano: In Remembrance—von Bon	POSTLUDE Organ: Anniversary March—Pense Piano: Legends—Lund-Skalo

Date	MORNING SERVICE	EVENING SERVICE
	Poem—Fischer-Hartmann (Violin, with Organ or Piano)	PRELUDE Organ: The Night Song—Schuler Piano: Melodie—Aikan
	ANTHEMS (a) Pleasant Are The Courts Above—Storer (b) The Lord Taketh It—Baines	ANTHEMS (a) Evening Hour—Pontius (b) The Lord Is Near—Wooler
	OFFERTORY When I Can Read My Title Clear (Duet for A. and T.)	OFFERTORY Melody of Love—Engelmann (Violin, with Organ or Piano)
TWENTY-FIFTH	POSTLUDE Organ: Bourée in D—Sabin-Lenore Piano: Farandole—Poulenq	POSTLUDE Organ: Postlude in F—Schuler (four-hands)

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(T. Solo)

POSTLUDE

Organ: Marche Brillante—Lowden

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ANTHMS

(a) Breath On Me, Breath of God—Matthews

(b) Lord of Life—Tyler

OFFERTORY

There is No Love Like the Love of Jesus—Brewer

POSTLUDE

Organ: Festival March—Mutter

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OFFERTORY

The Soul's Lamentation—Protheroe

(A. solo)

POSTLUDE

Organ: Entrée du Cortège—Barrell

Piano: In Remembrance—von Bon

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(four-hands)

POSTLUDE

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(S. solo)

POSTLUDE

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(a) Pleasant Are The Courts Above—Storer

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When I Can Read My Title Clear

(Duet for A. and T.)

POSTLUDE

Organ: Bourée in D—Sabin-Lenore

Piano: Farandole—Poulenq

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POSTLUDE

Organ: Twilight Devotion—Pense

Piano: Aeolian Melody—Arnold

ANTHMS

(a) Pleasant Are The Courts Above—Storer

(b) The Lord Taketh It—Baines

OFFERTORY

When I Can Read My Title Clear

(Duet for A. and T.)

POSTLUDE

Organ: Bourée in D—Sabin-Lenore

Piano: Farandole—Poulenq

POSTLUDE

Organ: Postlude in F—Schuler

(four-hands)

POSTLUDE

Organ: Melody of Love—Engelmann

(Violin, with Organ or Piano)

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Fundamentals of Piano Playing

(Continued from page 427)

Expression Through Rhythmic Variations

AMORE subtle than dynamics, rhythmic expressiveness shades the boundaries of hard and fast rules. Let us keep in mind, first of all, that it is rhythm that gives the pulse-beat of life to the music. Without that varying, expressive, moving pulse-beat of life, one may do what one will dynamic-wise, but playing will remain mere dull monotony.

As far as rule-folowing may be applied at the beginning of the study of this elusive subject, one may make mention of some of the more obvious considerations. In general, a *ritardando* is made in music when some phrase or passage comes to an end and some new musical thought begins at the end of the phrase. At the end of larger parts, at the end of the period, at the end of the phrase, even at the end of the measure, in pieces of slower gait. It has its esthetic justification in the fact that a slight slowing up the tempo gives the listener opportunity, as it were, to digest what has come before and to prepare his mind for the reception of the musical idea which is to follow.

In order to preserve continuity in the flow of the rhythmic line, attention must be given to the duration of the tempo after a *ritardando*. A *ritardando* followed by delay in taking up the phrase following has the effect on the hearer of bringing the whole piece to a stop, or of chopping it up into small, unrelated portions, with complete loss of unity and order.

An *accelerando*, the effect of excitement, agitation, forward urge towards a climax. When improperly used, particularly in melody playing of the more lyric sort, it is fatal to the beauty and impressiveness of the phrase, giving the hearer the unpleasant impression of lack of finesse and of manner.

A more important rhythmic consideration is the matter of the slight pause at the end of the phrase, a counterpart of which is indicated in poetry by the comma at the end of the line. How often one hears the entire beauty of a melody destroyed by the entire消灭 of a phrase from one phrase to the next! This is the reason the most frequent ear-marks of amateurishness, amateur piano playing. Excellent example to hold up to the piano student in this matter are the singer's intake of breath at the appropriate points in the melodic line and the raising of the violinist's arm to begin a new phrase with the down bow.

Rules for the Wmde
BY VOND THESE few hints it is difficult to go. One may call attention to the fact that a slight pause on a melody note, prolonging it past its actual time value in the measure, serves to give it a

Music in Paris

(Continued from page 467)

ments in such a great center as Paris, with its centuries of tradition. We would like to spend at least another article upon the wondrous French Operas with their especially superb waltz sections; we would like to dwell upon the chamber music centers in which there is a growing interest; and we would like to discuss at length the splendid manifestation of appreciation represented in the establishment, by a

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1. What different "touches" are possible in playing a single note?
2. What are at least two tones necessary to gain expressiveness?
3. Give two rules having to do with musical dictation.

4. What is the most dynamic variety to be concerned with "vertical alignment"?
5. What is the effect of a too-long-drawn-out "ritardando"?

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